


## THE LIBRARY.

KARL DZIATZKO.

N a year which has witnessed a Gutenberg Celebration at Mainz, it is a pleasure for bibliographers and librarians to do honour to a German fellow-worker whose contributions to our knowledge of Gutenberg have been of exceptional value. To be interested in the history of printing is perhaps natural for those whose business it is to deal with books; but Dr. Dziatzko's literary activity has taken a wider range, and his studies of Plautus and Terence give him a prominent place among the too few librarians who are alive to every need of students because they are students themselves.

Born at Neustadt in Upper Schlesia on January 27th, 1842, and early left an orphan, Karl Dziatzko was educated at Oppeln, and entered the University of Breslau as a student of classical philology in 1859. At Easter, 1861, he removed to Bonn, and there became a pupil of Friedrich Ritschl, a noted scholar, who had not only brought the library of his university to a high degree of efficiency, but used it as a school in which he trained pupils who have since carried out his reforms in many of the libraries of Germany. From 1862 to 1864 Dr. Dziatzko worked at Bonn as assistant librarian under Ritschl, and then resigned his post to take up active work as a teacher. After seven years of teaching he accepted a head librarianship at Freiburg im Breisgau, and

then in 1872 returned to Breslau as university-librarian. Here he superintended the production of a new alphabetical catalogue of the library, and subsequently, in 1886, published his 'Instruction für die Ordnung der Titel im alphabetischen Zettelkatalog der königlichen und Universitäts-Bibliothek zu Breslau,' a set of cataloguing rules which has won wide acceptance in Germany, and has been translated by A. Bruschi for the use of Italian librarians, and by Dr. Linderfelt for Englishmen and Americans.

In 1886 Dr. Dziatzko was appointed to his present post, that of university-librarian at Göttingen. To his work in one of the most important libraries in Germany was shortly afterwards added a new professorship, that of Library-Science (Bibliotheks-Hilfswissenschaften), which gave him the position in the library world which his own teacher, Friedrich Ritschl, had less formally occupied. This was shown in 1896, when on the introduction of a professional examination for candidates for posts in the learned libraries of Prussia he was appointed president of the board of examiners.

Dr. Dziatzko has paid several visits to England, and has written on at least two English subjects, the library of the British Museum, and Caxton. A professional visit to Italy produced an interesting survey of Italian libraries, and in connection with the German library-exhibition at Chicago in 1893 he wrote an account of the development of German libraries. As editor of the 'Sammlung bibliothekswissenschaftlicher Arbeiten' he has enriched library literature with a series of monographs which are valuable contributions both to the technical and antiquarian sides of library lore. His own treatise on the relation between the two earliest printed Latin Bibles, now usually quoted as the 42-line (the so-called 'Mazarine') and the 36-line (the so-called 'Bamberg'), is one of the best of these, and (as was remarked in 'The Library' at the time of its appearance) stands out from most of such treatises in

virtue of the careful study of the texts of the two editions on which it is built up.

Other notable contributions from his pen are his articles on libraries and the book-trade in the 'Handwörterbuch der Staatswissenschaften,' and on book-production in ancient times in Pauly's 'Realencyclopädie der classischen Alterthumswissenschaft.' But his old love of the classics has not only been thus laid under contribution for his library studies; it is still indulged for its own sake, and on Plautus and Terence Dr. Dziatzko remains one of our chief authorities. Well would it be if all librarians had such a second subject of study, to keep them fresh for their library work, and to win for them the respect of the readers to whose wants they minister.

#### THE KING'S PRINTER AT SHREWSBURY, 1642-43.



IN 1643 John Taylor, the water-poet, intercepted and printed 'A Letter sent to London from a Spie at Oxford,' in which occurs the following passage: 'I assure you the Printing Presses at *Yorke, Shrewsbury*, and now at *Oxford*, have done our cause a world of mischief.'

The quoting of the above passage four years ago in the pages of 'Bibliographica' was then the extent of my information as to the operations of the king's printer at Shrewsbury. Since that time, in addition to two discoveries by Mr. R. A. Peddie in the British Museum, I have myself come across, in the Library of Queen's College, Oxford, no less than eleven pieces bearing the Shrewsbury imprint, 1642-3.

Before, however, proceeding with the recital of these titles, it may not be uninteresting to give from Clarendon's

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'History of the Rebellion' and other sources of information a short outline of the royal movements, from the time of King Charles I.'s leaving Whitehall on January 10th, 1642, covering the period under discussion.

The king, with his queen and the royal children, went first to Hampton Court, and from thence on January 12th to Windsor, where he remained for about a month. On February 16th we find him journeying from Canterbury to Dover with the queen, who sailed from the latter place for Holland on February 23rd. On February 26th the king was at Greenwich. At this time an unsuccessful attempt was made on behalf of the Parliament to secure the person of the young Prince of Wales, who was, however, safely conveyed from Hampton Court to his father at Greenwich, and on the 28th they removed to Theobald's, near Cheshunt, in Hertfordshire. We next find the king on March 3rd at Royston, and on the 7th at Newmarket. Here a 'Declaration' by the Parliament was presented to the king, in answer to which 'His Majesties Declaration' was afterwards printed at York, being the first publication issued from the royal press in that city. On March 15th Charles was at Huntingdon, and on the 16th at Stamford, journeying from thence to York, which city he entered with the Prince of Wales and the Prince Elector on Saturday, March 18th.

Having arrived at his northern capital, the king immediately sent for his printer, who set up his printing-press 'in one of the apartments of the house previously occupied by Sir Henry Jenkins, situated within the quadrangle of Saint William's College, and at so short a distance from the royal residence, as to admit of quick and unobserved communication between the king and his printer.' During the next five months numerous documents were printed and issued from the royal press at York, thirty-nine of which are enumerated, and the titles set out, in Mr. Robert Davies' 'Memoir of the York Press.'

From York, King Charles went on April 13th to Hull, which Sir John Hotham refused to surrender, and so His



Majesty retired that night to Beverley, and the next day returned to York. On July 8th the Court removed to Beverley, and on the 12th the king took a short progress to Newark and, after a day's stay, from thence to Lincoln, returning to Beverley on the 16th. On July 20th he journeyed to Doncaster, and the next day to Nottingham, being at Leicester on the 22nd, from whence he moved towards Hull, reached Beverley on the 28th, and returned to York on July 30th.

On Tuesday, August 16th, the king finally left York, and, taking Lincoln in his way, arrived at Nottingham on the 19th. The next day he went to Coventry, only to find the gates shut against him, upon which he retired that night to Stoneleigh, the house of Sir Thomas Leigh, and so returned to Nottingham, where on Monday, August 22nd, as previously arranged, the Royal Standard was set up about six o'clock in the evening.

'Dated at our Court at Nottingham, 29th August, 1642,' were issued, 'His Majesties Instructions to his Commissioners of Array,' the last document printed at the royal press at York, and on Thursday, September 1st, 'His Majesty sent orders that his printer and his press should attend him at Nottingham.' It is likely, however, that the royal press was not actually set to work at Nottingham, for on September 11th the king marched from thence to Derby, visiting Stafford on the 17th.

We are told that, when the king came to Derby, he received information from the well-affected party in Shrewsbury of that town being at his devotion, and that the very rumour of His Majesty's purpose of coming thither had driven away all those who were most inclined to sedition. And therefore, as well in regard of the strong and pleasant situation of it (one side being defended by the Severn, on the other it having a secure passage into Wales), as for the correspondence with Worcester, of which city he hoped well, and that by his being at Shrewsbury he should be as well able to secure Chester as by carrying his whole train

so far north (besides that the other might give some apprehension of his going into Ireland, which had been formerly mentioned), His Majesty resolved for Shrewsbury, and after one day's stay at Derby by easy marches he went thither.

On September 19th, at Wellington, the king caused his military orders for the discipline and government of the army to be read at the head of each regiment, and then, putting himself in the middle where he might be best heard, made a speech and Protestation to his soldiers. At Wellington King Charles conferred the honour of knighthood upon John Wild, Esq., high sheriff of the county of Salop.

More general and passionate expressions of affection cannot be imagined than the king received from the people as he passed through the counties of Derby, Stafford, and Salop, or a better reception than he found at Shrewsbury, into which town he entered on Tuesday, September 20th. From Shrewsbury, on September 23rd, the king made a journey to Chester to assure that city in his service, and to countenance Lord Strange (who on September 29th by the death of his father became Earl of Derby) against some opposition he met with on behalf of the Parliament. Here was brought news of the victory before Worcester, and the king was presented with the ensigns which had been taken, the bearer of which, Richard Crane, lieutenant-colonel to Prince Rupert's regiment of horse, received the honour of knighthood, as also did Hugh Calveley, Esq., high sheriff of the county of Chester.

On September 27th the king returned to Shrewsbury, making on his way, at Wrexham, a 'Speech to the inhabitants of the counties of Denbigh and Flint,' which was printed and issued from the royal press at Shrewsbury. Here also was set up a mint, the king causing all his own plate for the service of his household to be delivered there, and many noblemen and gentlemen of the adjacent counties brought in their money and plate to be coined for his use.

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Among the rest, Thomas Lyster, Esq., of Rowton, presented a purse of gold, for which he received the honour of knighthood; while Sir Richard Newport was advanced to be a baron of England under the title of Lord Newport of High Erccall, presenting His Majesty with the sum of £600.

During his residence at Shrewsbury, the king also bestowed the honour of knighthood upon the following gentlemen: Francis Ottley; John Wild, son and heir of the high sheriff of Salop; Walter Wrottesley; Thomas Byron, colonel of Prince Charles' regiment of horse; Thomas Scriven; Arnolde Lisle, a Frenchman; Richard Byron; Richard Willys, brother to Sir Thomas, of Fen-Ditton; Gerard Eaton; Thomas Eyton; Richard Lloyd, king's attorney in Wales; and, according to Phillips, the Shrewsbury historian, on Richard Gibbons, then mayor of the town; but Blakeway, a later authority on the history of Shrewsbury, states that Gibbons declined the honour.

On October 12th the king marched from Shrewsbury, quartered that night at Bridgnorth, and so to Wolverhampton, October 15th, Birmingham, October 17th, and Kenilworth, October 19th, resting one day at the last-named place. On the 22nd he quartered at Edgescott, about four miles from Banbury, and on Sunday, October 23rd, was fought the indecisive battle of Edgehill. Here, in the hurry, there was an omission of something the king intended to have executed before the beginning of the battle. He had caused many copies to be printed (probably at Shrewsbury) of a 'Proclamation of Pardon'<sup>1</sup> to all those soldiers who would lay down their arms, which

<sup>1</sup> In the Library of the British Museum are two different editions of this Proclamation, both bearing Barker's *London* imprint, and running 'By the King. His Majesties offer of Pardon to the Rebells now in Arms against Him. . . . Given at Our Court at Edge-hill, this 24. day of October, in the eighteenth year of Our Reign.' As, however, the dating of both these editions is *printed*, neither of them can be considered the original issue of which, Clarendon tells us, the king *had caused* many copies to be printed.

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he had intended to have sent by a herald to the Earl of Essex, and to have found ways to scatter and disperse them in the Parliamentary army, as soon as he understood they were within any distance of him ; but it was not soon enough remembered, and when it was, the proclamations were not at hand.

Having spent the night in the field, towards noon the next day the king sent Sir William le Neve, Clarencieux king-at-arms, with his 'Proclamation of Pardon.' Sir William was received by the outguards, and, that he might say or publish nothing amongst the soldiers, was conducted with strictness to the Earl of Essex, who, when he offered to read the Proclamation aloud, rebuked him with some roughness, and charged him, as he loved his life, not to presume to speak a word to the soldiers.

The king now returned to Edgecote, resting there the next day, and on Wednesday, October 26th, marched to Aynho, six miles from Banbury, which latter town surrendered on the 27th. On the 28th the king marched to his own house at Woodstock, and on Saturday, October 29th, came to Oxford with his whole army, from whence he proceeded to Reading on November 2nd, and marched through Colnbrook as far as Brentford on November 12th. Here, however, a conflict was avoided ; the king directed his forces to retire to Reading, and eventually marched with his army into winter quarters at Oxford on November 29th.

While at Oxford the king made use of the services of Leonard Lichfield, printer to the University, and the royal press continued its operations at Shrewsbury, or perhaps resumed them after a few months' silence, for at present we are unable to point to anything with the Shrewsbury imprint, bearing date between the Wrexham 'Speech' of September 27th, and 'The Humble Desires' with 'Answer' of February 3rd. It will also be noticed that another break occurs in our list of Shrewsbury issues after 'His Maiesties Message' of May 5th, 1643, until

the 'Declaration' of 'The Taking of Bristoll,' which city was captured by the royal forces on August 2nd following. And in the early months of the next year we find the king's printers transferred to Bristol.

We will now proceed to set out the titles of the issues of the royal press at Shrewsbury, as far as at present discovered.

1. A complaint to the House of Commons, and Resolution taken up by the free Protestant Subjects of the Cities of London and Westminster, and the Counties adjacent. *Shrewsbury, Printed by Robert Barker, Printer to the Kings most Excellent Majestie: And by the Assignes of John Bill.* 1642. 4°. Title and pp. 1-25.

1A. A Just and True Remonstrance of his Majesties Mines-Royall in the Principality of Wales. Presented by Thomas Bushell Esquire, Farmer of the said Mines-Royall, to his Maiestie. [Imprint as No. 1.] 1642. 4°. Unpaged. Sigs. A—D in fours.

2. His Majesties speech to the Gentlemen, Freeholders, and other Inhabitants of the County of Denbigh and Flint. At Wrexham the 27 of September. 1642. [Imprint as No. 1.] 4°. Title and pp. 1-5.

3. The Humble Desires and Propositions of the Lords and Commons in Parliament, tendred to His Maiestie, February 1. And His Maiesties Gracious Answer and Propositions the third of February, 1642. [Imprint as No. 1.] 4°. Title and pp. 1-13.

4. The Votes agreed on by the Lords and Commons concerning a Treatie; And their Desire of a Safe-Conduet for a Committee named by them in the Earl of Manchesters Letter of the 28. of Feb. to the Lord of Falkland; With His Maiesties gracious Answer thereunto: And His Maiesties Safe-Conduet. Also the Articles of both Houses of Parliament concerning a Cessation, With a Letter of the 28. of February from the said Earl of Manchester to the said Lord Viscount of Falkland,

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wherein they were inclosed; Together with His Maiesties gracious Answer to the same. [Imprint as No. 1.] 4°. Title and pp. 1-14.

5. To the Kings most excellent Majesty. The humble Petition of the Commissioners of the Generall Assembly of the Kirk of Scotland, met at Edinborough Ianuary 4. 1642. And now lately presented to His Majestie, at Oxford. With His Majesties Gracious Answer thereunto, March 16. 1642. *Printed at Oxford, and reprinted at Shrewsbury*, 1642. 4°. Title and pp. 1-18.

6. The Articles of Cessation of the Lords and Commons in Parliament, Presented to His Majesty upon consideration of the former Articles, with the Alterations and Additions offered by His Majestie. And his Maiesties Gracious Answer thereunto, March 22, 1642. *Printed at Oxford, and reprinted at Shrewsbury*, 1643. 4°. Title and pp. 1-6. A copy in Brit. Mus.

7. Arthur lord Capell, lieutenant generall under the Prince His Highnesse of His Majesties Forces in the Counties of Worcester, Salop, and Chester, and the six Northern Counties of Wales, to all Commanders, Officers, and Souldiers, and to all his Majesties Subjects whatsoever, whom these presents shall or may in any wise concern. [3 April, 1643]. [Imprint as No. 1.] 1643. Single sheet, folio. A copy in Brit. Mus.

8. The Reasons of the Lords and Commons in Parliament, Why they cannot agree to the Alteration and Addition in the Articles of Cessation offered by His Majestie. With His Majesties Gracious Answer thereunto, Aprill 4. 1643. *Printed at Oxford, and reprinted at Shrewsbury*, 1643. 4°. Title and pp. 1-17.

9. A Paper received by His Majesty from the Committee of both Houses, upon the Eight of Aprill. With His Majesties Gracious Message to both Houses in Answer to the same. [Imprint as No. 1.] 1643. 4°. Four leaves.

10. His Maiesties Message to both Houses, concerning



disbanding of both Armies, and His Majesties Return to both Houses of Parliament. Oxford 12 Aprill, 1643. [Imprint as No. 1.] 1643. 4°. Title and pp. 1-6.

11. The Collection of all the Particular Papers that passed between His Majesty, both Houses, and the Committee, Concerning the late Treaty. [Imprint as No. 1.] 1643. 4°. Title and pp. 1-50. At p. 43 is a separate title-page for the *Message* of 12 April, the text of which occupiess pp. 45-50.

12. His Maiesties Message to both Houses of Parliament May 5. 1643. Occasioned by a Bill delivered to His Majesty from both Houses, by Sir Robert King knight, and William Iephson, and Arthur Hill Esquires, entituled, An Act for the speedy payment of Moneys Subscribed towards the reducing of the Rebels in Ireland, which yet remain unpaid. [Imprint as No. 1.] 1643. 4°. Title and pp. 1-5.

13. His Majesties Declaration to All His loving Subjects, after His Victories over the Lord Fairfax in the North, and Sir William Waller in the West, and The taking of Bristoll by His Majesties Forces.

Charles R.

Our expresse pleasure is, That this Our Declaration be Published in all Churches and Chappells within the Kingdom of England, and Dominion of Wales, by the Parsons, Vicars or Curates of the same. [Imprint as No. 1.] 1643. 4°. Title and pp. 1-6.

In the above tracts issued from the Shrewsbury press, as also in those printed in 1642 at the royal press in York, a distinction is observed between the papers emanating from the Parliament and those issuing from the Royalist side, the latter being always printed in black-letter. The title-pages also, in common with many of the earlier York tracts and the later Bristol issues, are printed within a border of ornaments resembling somewhat attenuated acorns.

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The identity of the printer of the York, Shrewsbury, and Bristol tracts is a matter which requires a thorough investigation. Robert Barker, senior, patentee of the office of King's printer, was committed a prisoner to the custody of the Marshal of the King's Bench, November 27th, 1635, and died in prison for debt January 10th, 1645-6. At different times previous to the period we are discussing, he introduced four sons with some kind of interest in the patent, and in 1631 is said to have taken one Martin Lucas into partnership, probably as representing 'the Assignes of John Bill.' Certain it is that so late as February, 1634-5, Robert Barker and Martin Lucas are mentioned in the State Papers as the King's printers, while on November 4th, 1641, the Calendar records a 'Memorandum by Robert Barker, the elder, the King's printer.' Perhaps his son Robert may have been our Shrewsbury printer.

W. H. ALLNUTT.

POSTSCRIPT.—Since this paper was in type my attention has kindly been called by Mr. William Phillips of Canonbury, Shrewsbury, to a letter by Basil Waring, a well-known Shrewsbury man, which is printed as an appendix to a pamphlet entitled 'The True copie of a letter importing divers passages of consequence, written by one Master Tempest.' (London, 1642. 4°.) In this letter Waring writes from Shrewsbury: 'The press for printing has come to this town, and this day they are setting of it up in my house.' This was Charlton Hall, which occupied the site of the present theatre, and is said to have been the residence of the Princes of Powis-land, so that the Shrewsbury printer was housed in very distinguished quarters. Mr. Phillips also supplies the title of an additional issue of the Shrewsbury Press: 'A Declaration of the Gentlemen of Shrewsbury addressed to the King.' A copy of this broad-sheet is in the possession of Colonel James Cotes, of Pitchford Hall, co. Salop.

## TWO NOTES FOR ART LIBRARIES.

## I.

ON THE CLASSIFICATION AND CATALOGUING OF  
PHOTOGRAPHS OF PAINTINGS.

**P**HOTOGRAPHS of paintings should be sorted, first, into national schools : Italian, German, Netherlandish, French, Spanish, English, etc.; secondly, those of each national school should be classed according to the local school to which they belong, *e.g.*, the Italian, as Tuscan, Sieneſe, Umbrian, Lombard, Venetian, etc., and then each master's works should be brought together and arranged in chronological order, thus enabling the student of painting to follow the development of each master's work as far as is possible by means of photographs, and to compare it with his predecessors', contemporaries', and followers' productions.

The cataloguing of each national school should then be carried out in the following manner : (1) A list of the best works on its history should be drawn up; (2) a list of books and articles on each local school; (3) the names of the painters of each school with date of birth and death, or, if not known, of the period during which he flourished, followed by a list of books and articles relating to his biography and work in general; then (4) the subject of each picture; its date; material on which painted (mural, panel, canvas, or metal); process by which executed (fresco, tempera, or oil); size; locality in which preserved (church, museum, or private collection); process by which reproduced and size of print; (5) references to critical notices of the picture; (6) cross-references to painters to whom the picture is ascribed by critics of repute, and (7) from any painter to whom the picture was formerly ascribed.

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In cataloguing such photographs for the use of students of applied art, something more than this is required. Index slips should be written for all objects represented in the pictures likely to be useful to students of any branch of art. Let me illustrate this by a few examples drawn from our own National Gallery.

A photograph of the painting by John van Eyck (No. 186), representing John Arnolfini and his wife, would have special slips for the following class catalogues :

1. Architecture. Belgium, interior of a Flemish room, Bruges.
2. Metal-work. Brass chandelier with seven branches, pendent, Netherlandish.
3. Furniture. Mirror, convex, with frame adorned with paintings.
4. Costume. Flemish silk merchant.  
Flemish merchant's wife.
5. Portraits. Arnolfini, Giovanni, Lucchese silk merchant settled in Bruges.  
Chenany, Jeanne de, Bruges.
6. Animals. Flemish terrier, known as a griffon.

Each of these would have a reference to John van Eyck, London, National Gallery, No. 186.

The Donor and three Saints by Gerard David (No. 1045), would have a cross-reference from John Gossaert of Maubeuge, to whom it was formerly ascribed, and to Joachim Patenir, to whom the landscape background is attributed. There would be special slips for the class catalogues of

1. Goldsmith's work, under Cross, archiepiscopal; Crosier; Morse of cope; Spilla of cope-hood; Mitre, jewelled; Bookbinding, with enamelled centre-piece.
2. Textiles and embroidery. Brocade; storied orfreys.

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3. Costume. Archbishop in processional vestments; Bishop in processional vestments; Canon, secular, in surplice and almuce; Friar minor in grey.
4. Iconography. Saints: Bernardin of Siena; Donatian of Rheims; Martin of Tours.
5. Portraits. Bernardin de' Salviati, canon of Saint Donatian, Bruges, 1501.
6. Landscape, probably by Joachim Patenir.

Such catalogues of details would be useful not only to art students, but also to persons engaged in cataloguing art objects, guiding them as to date and local origin of many works. Not only might a history of costume, from c. 1400 on, and its variations in different countries, be traced with accuracy; but the date at which different patterns of woven textiles, such as brocades and carpets, of lace, majolica, and other art manufactures, first appear, be fixed. Or, again, a good deal may be learnt relating to the habits and tastes of bygone days, the arrangement of domestic and ecclesiastical interiors, of gardens, etc., and of the intercourse with foreign countries and commerce. Thus, in the altar-piece painted by Hugh Van der Goes at Bruges in 1474 for the Portunari, the vase in the central panel not only enables that particular pattern of majolica ware to be dated, but proves it to have been imported to Bruges; its counterpart was (and may be still) exhibited as a loan in the museum at South Kensington.

The National Art Library attached to that museum possesses the largest collection of photographs of paintings accessible to the public in London. It is, I believe, the only institution which has a complete set of those issued by Braun, and a very large collection of others published by Alinari, Hanfstängl, and other firms.

The Department of Science and Art very wisely expended large sums of money, and accumulated an immense number of photographs, but unfortunately never took any trouble to make them accessible and really useful to

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students. The cataloguing of them was intrusted to the attendants, who merely copied the information, as often as not incorrect, given by the photographer. The photographs of pictures in each public gallery remained in the portfolios in which they had been supplied, and no attempt had ever been made to classify them until about five years ago, when, having got the collection of books into something like decent order, I undertook and carried out the very arduous task of classing the series by Braun myself, and then devised the system of classification and cataloguing which I have just described. The chronological—the only really useful—arrangement of the works of each local school and its painters, and the index slips have, I am told, been given up, owing probably to there being no one on the staff with the special knowledge requisite to carry these on.

### II.

#### A SUBJECT-CLASSIFICATION OF BOOKS ON ARCHITECTURE.

At the International Library Conference held in London in July, 1897, I explained to the members the system of cataloguing I had devised with the view of making the contents of every volume in the National Art Library at South Kensington accessible to students. Each main title written for the general or dictionary catalogue was endorsed with the indication of the class catalogue in which the book or article should be entered, specifying moreover the section and subdivision. I spent much time in drawing up the schemes of these class catalogues. One of them, that of books relating to Ceramics, was issued by me during my librarianship. The following scheme for the arrangement of a catalogue of books relating to Architecture may be of use to those in charge of the libraries of architectural societies:



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### I. History of Building and of Building Styles.

1. Orders of Columns.
2. Theory.

### II. General Biographies.

1. Greek and Roman Architects.
2. Mediæval.
3. Renaissance.
4. Modern.

### III. Dictionaries and Glossaries.

### IV. Architecture of Periods and Styles not confined to one Country.

1. Classic.
2. Christian.
  - A. Early Christian.
  - B. Byzantine.
  - C. Saracenic.
  - D. Mediæval General.
    - a. Ecclesiastical General.
      1. Cathedrals and Churches.
      2. Monastic: Benedictine, Cluniac, Cistercian, Grandmont; Austin Canons, Præmonstratensian Canons, Gilbertines, Carthusians.
      3. Conventual: Dominican, Franciscan, Carmelite, Augustinian.
      4. Knights Templars, Teutonic Knights, Hospitallers of S. John of Jerusalem.
    - b. Military.
    - c. Civil.
    - d. Domestic.
  - E. Renaissance.
    - a. Ecclesiastical General.
      1. Cathedrals and Churches.

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2. Monastic: Benedictine, Cluniac,  
Cistercian; Austin Canons,  
Præmonstratensian Canons,  
Carthusians.

3. Conventual: Dominican, Fran-  
ciscan, Carmelite, Augustinian.

4. Jesuit.

*b.* Military.

*c.* Civil.

*d.* Domestic.

F. Rococo and Modern to end of Eighteenth  
Century.

*a.* Ecclesiastical.

*b.* Civil.

*c.* Domestic.

G. Modern.

V. Architecture of Countries.

1. Oriental.

A. Egypt, Nubia, Abyssinia.

B. Babylonia, Assyria, Chaldæa.

C. Persia.

D. Syria and Palestine.

E. Phœnicia, Asia Minor.

F. India, the Eastern Peninsula, and the  
Pacific Islands.

G. China.

*a.* Domestic Architecture and Palaces.

*b.* Pagodas.

*c.* Pai-loos and Paifongs.

*d.* Temples and Tombs.

H. Corea.

I. Japan.

2. Europe.

A. Austria-Hungary, Croatia, Dalmatia.

B. Belgium,

C. Denmark.

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- D. France: Auvergne, Poitou, Normandy,  
Picardy (Dioceses of Laon, Soissons,  
Amiens, Boulogne, Meaux, Paris,  
Senlis and Beauvais), Burgundy, Ger-  
mano-French, South.
- E. Germany.
- F. Great Britain.
  - a. England and Wales.
  - b. Ireland.
  - c. Scotland.
- G. Holland.
- H. Italy.
  - I. Portugal.
- K. Russia.
- L. Spain.
- M. Sweden and Norway.
- N. Switzerland.
- O. Turkey and the Balkan Peninsula.
- 3. America.
  - A. Mexico and Central America.
  - B. South America.
  - C. United States.
  - D. Canada.

VI. Illustrations of Architecture.

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W. H. JAMES WEALE.

## KING CHARLES I.'s EMBROIDERED BIBLE.



F the reign of King Charles I. had not been so troubled with political unrest, the fine arts might have found in him a valuable patron. There are many indications that he took an interest in books, especially in those which were produced in an ornamental way, and those which belonged to his own library and were bound for him. He particularly admired the splendid velvet and gold bindings which were made at Little Gidding, some of which were especially prepared for himself and his sons at his own desire, and on some of his royal books bound in leather appears the badge of a caterpillar, which is said to have been one of his personal badges. This caterpillar, however, appears so constantly on the smaller embroidered books worked on satin, many of which were made during the reign of Charles I., that it would be imprudent to assume that every book with a representation of a caterpillar upon it belonged to him. It is important to give this caution, for while bookbindings are often valuable to the antiquary because of the marks of ownership which enable their history to be traced, rash attributions, such as those of every book stamped with Tudor badges to the royal library, are merely mischievous.

Sometimes badges are found on bookbindings which are unknown elsewhere; for instance, on a New Testament bound in velvet for Queen Elizabeth, on which are exquisite enamelled gold plaques, is found the figure of a bee or fly several times repeated. I do not know of any other place in which such an insect is used as a badge of this queen, but further light may one day be thrown both on this Elizabethan bee and on King Charles's caterpillar.

Most of the embroidered books which were made in England during the reign of Charles I. were bound in white satin and are quite small. Velvet for this purpose was more largely used at an earlier date—as far back as the time of Henry VII. and his immediate successors. The finest work on velvet books was made during the reigns of Henry VIII. and Queen Elizabeth, when the skill of the embroideresses on this material was certainly remarkable, both because of the dignity of their designs, and for the excellence of the technical execution of the work. At all times embroidered work on velvet has been done chiefly with metal threads or guimp, and *appliqué* work of differently coloured silks, which are either worked in the manner known as 'couched,' or else inlaid in coloured pieces. Some of James I.'s books were bound in velvet, but they were rarely embroidered, being more usually ornamented with stamped work in gold or silver.

Several small satin-bound books have portraits of Charles I. worked upon them. The most curious of these is now at the Bodleian Library at Oxford. It is a copy of the New Testament, printed in London in 1625, and bears on one side a figure of David playing a harp, and on the other a group representing the sacrifice of Isaac. The figure of David is said to be a portrait of King Charles, and the face is certainly like his. Another exquisite little portrait of the king is worked on a little copy of the Psalms, printed in London in 1643. The portrait is in full face, crowned, with long brown hair, and dressed in the state robes of crimson with broad miniver cape, the ribbon and jewel of the garter being worn round the neck in the old fashion. The royal initials 'C. R.' are placed at the sides of the head. The book measures only  $3\frac{1}{4}$  by  $2\frac{1}{2}$  inches each side.

Charles I. was not only depicted on the embroidered bindings of his own time, but his likeness was also often stamped in gold on leather bindings, as well as cut in silver and used as an ornamental centre-piece on velvet



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KING CHARLES I.'S EMBROIDERED BIBLE.

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bindings. His portrait occurs more frequently on book-bindings than that of any other person except Martin Luther. Charles I.'s portraits are always picturesque, but the same cannot be said of those of the great reformer.

Velvet books embroidered in England for Charles I. are very rare, but the art was by no means lost, as is fully shown by the fine example figured with this paper; it only happened that the taste of the time favoured satin, as easy to work upon, rather than velvet, which is very difficult to manage.

The book in question is a very fine copy of the Bible, printed in London in 1629, and was bound for Charles I., to whom it originally belonged. It was given by the king to Patrick Young, library-keeper to his Majesty, and in time was inherited by his granddaughter, Sarah Attwood, who presented it to the church at Broomfield, in Essex, where Mr. Young lived after he left the king's service, and where he was buried. The Bible still belongs to the church, and was kindly lent to me for the purposes of this paper by the present vicar of Broomfield, the Rev. W. Trimmer. It is of rich purple velvet, and measures 12 by 8 inches. It is only in fair condition, having been no doubt for many years allowed to be used; but it has now been as well mended as possible (not in any way 'restored') by the skilful fingers of Mrs. Edmund Graves, and I am informed that in future it is to be carefully kept in a proper box.

The ornamentation is the same on both sides. The design consists of the royal coat-of-arms within a garter, crowned, and having two supporters; at each side of the crown is a large ornamental letter 'C' and 'R.' It has a large and bold effect on the velvet, and is carried out in gold and silver thread and coloured silks, with inlays of coloured satin. Much of the work is padded out in relief.

Thus the lion supporter is worked in gold thread, and the unicorn in silver thread; they are both standing upon

an ornamental cartouche, worked in gold thread, on which are the words 'Dieu et Mon Droit' in black silk. The shield is inlaid in the proper places with blue and red satin, the bearings on the separate coats being worked in gold guimp. The garter is inlaid in blue satin, the words 'Honi soit qui mal y pense,' as well as the ornaments upon it, being shown in gold guimp. The lion and the unicorn are both in high relief. The red cap inside the crown worn by the lion is represented by a piece of red satin; the coronet round the neck of the unicorn was originally in gold, but it has been so rubbed down that it appears silver; the chain which was originally depending from the coronet has now all gone except the ring at the extreme end. This coronet with dangling chain is said to have been adopted as a mark of repentance by one of the early kings of Scotland, who was suspected of having had some part in his father's death.

The eyes of both these animals, as well as those in the cherub's head at the top of the cartouche on which they are standing, were originally small black beads, but they have now all come off. I have, however, restored them in the illustration.

The large crown surmounting the coat-of-arms is worked in gold and shows a red satin cap inside it. This cap, which is common to all English peers, should properly be shown in crimson velvet, and it should also be turned up at the lower edge with miniver, that is to say, white ermine fur with little black dots of hair worked into it. The cap is quite distinct from crown or coronet, either of which can properly be worn without it, but whenever the red cap is shown the miniver edge should also be seen. The royal initials are ornamentally worked in gold thread. The ground is dotted about with a few rosettes and small pieces of gold guimp, many of which are now much rubbed and imperfect.


The border is narrow, but simple and effective; it consists of a central rib, over which a broad, flat leaf form is

bent at close intervals, inclosed between two outer lines of triple gold cord. At each corner the leaf expands into a symmetrical ornament, and halfway at each side the bend of the leaves is turned in the opposite direction.

There is a blue silk marker with a gold fringe.

CYRIL DAVENPORT.

### A LONDON CIRCULATING LIBRARY OF 1743.

HE REV. SAMUEL FANCOURT, who, as Mr. Archibald Clarke has told us in No. 3 of 'The Library,' is reputed to have opened the first of the London circulating libraries soon after 1740, had apparently an early rival. Amongst my books is a curious volume with the following title-page: 'The Life and Character of the Famous German Princess, alias Mrs. Mary Moders, alias Mary Stedman, alias Mary Carleton. Containing an Historical Relation of her Birth and Fortunes; with the Havock and Spoil she committed on the Publick: Likewise her Trial at the Old Baily for having Two Husbands. The Third Edition. London: Printed for T. Wright, at the Bible in Exeter Exchange, MDCCXLIII. N.B. At the said T. Wright's is opened a Library for Lending all Manner of Books at 16s. a Year.' The 'German Princess' was a handsome, clever, and unscrupulous adventuress, who after sundry matrimonial exploits went on the stage in a play written for her and called 'The German Princess,' on which Pepys remarked, 'Never was anything so well done in earnest worse performed in jest.' The 'Princess' became a common thief and was transported to Jamaica, but returned to London and resumed her criminal career. She was hanged at Tyburn as a thief, January 22nd, 1672-3. There is

a notice of Mary Carleton in the 'Dictionary of National Biography.' The 'Historical Narrative,' first printed in 1663 after her acquittal on the charge of bigamy, forms the main part of the volume. The second edition appeared in 1720, and was, it is said, published because Alderman Barber was alleged to be the son of Mary Carleton. The third edition was probably due to the business instincts of the bookseller in Exeter Change, who knew that the stories of such careers always find readers. The interest of the title-page, on the present occasion, however, is in its post-script. The subscription to the first library begun by Fancourt and dissolved in 1745 was one guinea, and the advertisement just quoted shows that he had a competitor and underseller in 1743.

Of this enterprising Wright nothing more is known to me. There is one of the same name connected with the trade recorded in the 'Gentleman's Magazine,' but Thomas Wright, Alderman of Candlewick, who was for fifty years the head of the firm of Wright, Gill and Dalton, and died in 1798, was a stationer on London Bridge. There was also Thomas Wright, a printer, whose good qualities are recorded by Nichols (iii. 399). It is to him we owe the identification of the anonymous writings of Goldsmith, first collected in 1798.

The fact that T. Wright of the Bible in Exeter Exchange lent out 'all manner of books' for a subscription of sixteen shillings a year makes him a forerunner of Mudie, and entitles him to a place amongst the agencies in the evolution of the modern circulating library.

WILLIAM E. A. AXON.



## ARCHBISHOP PARKER, COLLECTOR AND AUTHOR.



**A**MIGHTY 'collector of books' was the epithet given to this prelate, one of the long line of distinguished men who have occupied the See of Canterbury. Among the learned of the Elizabethan age, of whom Bishops Jewel, Grindal, Whitgift, and Sandys (London), with others might be named—for lore and scholarship, Matthew Parker stands out prominently in that revival-time of letters.

Royal collectors have been legion; nobles and private persons have also gathered together famous libraries; but perhaps no one in a way more representative than Archbishop Parker. That his MSS. and books are still preserved entire at Corpus Christi College, Cambridge, has become an historical fact, and one of literary importance and value. Fuller, the historian, remarks that 'this library contained more materials relating to the history of this kingdom, both ancient and ecclesiastical, than could before have been met with anywhere else.' The strict rule that no one may have access to the collection, except in the presence of three persons who are each furnished with their own keys to the cases, has been carried out with exactness to the present day.

Not only as a collector, but as a promoter of learning, Archbishop Parker was famous: his biographer, Strype, writes 'that his great skill in antiquity reached to ecclesiastical matters as well as historical.'

In order to pursue these aims, he procured a printed order of the Privy Council to borrow all the ancient MSS. and Records belonging to the dissolved monasteries that were in private hands. For this he employed agents, and among them we hear of one Stephen Bateman, who

states that by the archbishop's commission he gathered, within four years, of divinity, astronomy, history, physic, and others of sundry sorts and sources, 6,700 books.

The primate's friendship and intercourse with Lord Burleigh, himself a collector and genealogist, is one of the important incidents in our survey of the archbishop's antiquarian zeal. On 9th May, 1573, the primate writes to Burleigh to look over 'Lambarde's Perambulation of Kent, and present it to your correction and amendment, when your leisure can serve you.' ('Correspondence of Archbishop Parker': Parker Society.)

Lambarde's name will ever live, as well as his fame as keeper of the Records in the Tower. These archives he calendered, and submitted the indexes to Queen Elizabeth, who was so pleased with the task that, at the end of an interview with him on the subject, she bade him farewell as 'good and honest Lambarde.'

Archbishop Parker and others urged the queen to establish a national collection of books, with an endowment, but this scheme was not carried out. However, a somewhat similar movement had taken place among the learned men of the day, with the oversight of the primate, which may be regarded as a kind of forerunner of a 'Society of Antiquaries.' The archbishop again writes to Lord Burleigh in 1573, 'that I have within my house, in wages, drawers, and cutters, painters, limners, writers, and bookbinders,' and that 'I toy out my time, partly with copying of books, partly in devising ordinances for scholars, to help the ministry, partly in genealogies and so forth.'

That the archbishop spent much of his income on literary and other works is shown by the following entries in Lambeth MS. 959, printed in 'Parker's Correspondence' a fact which refutes the allegation against him of parsimony:

'To Glover, alias Somerset Herald, for a pedigree of the ancient nobility . . . . £100.

- 'To Alexander Nevile, for writing the story of  
Kett's rebellion . . . . . £100.  
'To Sir Thomas Josseline's brother, an antiquary  
in my house, who wrote the lives in "De  
Antiquitate Britannicæ ecclesiæ" a prebend,  
worth £30 per annum, and procured for him £300.'

Among the printers, artists, and other workers around the archbishop, was John Day, who in 1569 printed the 'Book of Christian Prayers,' which belonged to Queen Elizabeth, and is one of the treasures at Lambeth, also the Psalms in metre, *circa* 1561, of which the Lambeth copy possesses additional value from an autograph inscription inside the cover. The archbishop's labour and interest in versifying the Psalms are well known. Other artists were Richard Lyne, and one called 'Lyle,' an excellent penman, who could counterfeit any antique writing, and was employed by Dr. Parker in making old books complete, by transcription from others.

Hogenberg, and perhaps Aggas, were in his service, certainly the former, whose engraved portrait of the archbishop, with verses below, is preserved with other memoranda in the Lambeth MS. above quoted.

By Richard Lyne, an oil portrait exists in the Palace picture gallery, of the archbishop, with the addition of several details, viz., a book, casket, inkstand, and hour-glass, all painted with much care and precision. Another oil painting is at the archbishop's own college (Corpus), at Cambridge, dated 1572.

Licensing of books for the press appears to have been exercised in this prelate's time, an early recorded instance being that of Stow's 'Chronicle,' 1564, approved for publication by our archbishop.

Here we may allude incidentally to his connection with the Stationers' Company, whose registers, ably edited by Mr. Edward Arber, contain titles of books so licensed and other interesting particulars.

With this Company, the archbishops were long associated by an old custom (now abandoned) of some of the members coming yearly to Lambeth in their barge, and presenting a copy of their almanac to the archbishop, who hospitably entertained them and their watermen. Yet the archbishops and bishops exercised their right of jurisdiction over some books in a harsh way, especially on works of a religious nature, and the booksellers or 'stationers,' as they were called, often suffered unjustly by such drastic measures. Happily, all is rightly changed long ago.

As author and 'editor' Archbishop Parker's labours were many and important—his leisure hours were given to such work, and we must place the publication of the 'Bishop's Bible' foremost, as directly issued under his auspices. The publication of ancient chronicles and antiquarian history formed another prominent feature in his programme. Many of these works are too well known to our readers to be mentioned here again. The earliest of these so published was Aelfric's 'Anglo-Saxon Homily' in 1566; then follow 'Flores Historiarum' in 1567, Walsingham's 'Historia Anglicana' (1574), 'Historia Major' and 'Matthew Paris' (1571), with several others.

Although the method of 'editing' in those days would not have satisfied modern critics, we must remember that such work was only in its infancy, and that errors crept in through the copyists and others employed in the undertaking. Evidence of the archbishop's zeal as a collector, and of the care both he and his son (Sir John Parker) took of his books, is again given by a list of those at his manor-house of Bekesbourne, near Canterbury, where he often lived. So anxious was the primate on one visit of Queen Elizabeth to Canterbury that she should know everything of the locality, that he sent beforehand to Cecil (Lord Burleigh) a copy of a discourse on Dover, which would put the queen in possession of the history of the neighbourhood. This was in accordance with the practice

of that shrewd sovereign generally to make inquiries as to the places she visited, from those in attendance on her, and thus to glean much valuable information.

The rare work, which of all others testifies to the archbishop's learning and research, is that entitled '*De Antiquitate Britannicæ Ecclesiæ*,' printed by John Day in 1572, of which it is said only twenty-two copies are extant, though there may be more.

Some of the copies are deficient in one thing, some in another. One at the British Museum formerly belonged to Queen Elizabeth, and was bound in green velvet; another was a presentation copy from the archbishop to Lord Arundel. The Lambeth copy contains many original documents not found in other editions, also the rare portrait of the archbishop by Hogenberg the artist, in 1573, with the lines underneath. It appears to have been in the possession of the archbishop's son, then of Lord Sunderland, and lastly, to have been placed in Lambeth, about 1757, by Bishop Trevor of Durham. Such are the vicissitudes of ownership!

Later editions were issued, but the real value centres round these early copies, and we know that John Josselyn, who was entertained in the archbishop's house as one of his antiquaries, copied and inserted extracts in the Lambeth volume.

One cannot but realize, even in a slight survey of the archbishop's literary works and collections, the influence he must have exercised on the scholars of his day in all matters of historical and antiquarian lore; it might truly be said of him that from the beginning of his university career he was a 'painful student.' Norwich, his birth-place, and Eastern England also, cannot be forgetful of one who rose to that highest office in the Church, and as statesman and scholar alike claimed the regard of Queen and people.

S. W. KERSHAW.

## HOW THINGS ARE DONE IN ONE AMERICAN LIBRARY.

### IV.

#### REGISTRATION AND CIRCULATION.



MERE aggregation of books, of course, does not constitute a library. And a collection classified and catalogued and shelved in an orderly manner still falls short of being a public library. To buildings and apparatus and professors must be added students, in order to create a university. So readers are an essential factor of the Peoples' University. An able corps of professors will soon attract students; and in any fairly enlightened community a good collection of books made accessible to the public will not lack readers. In what numbers they come will depend on various conditions, which it is unnecessary to specify. This much, however, may be safely said and repeated with emphasis—that even the numerical possibilities of the public library have not yet been realized. The statistics of registration and issue in cities with well-supported and well-administered libraries like those of Manchester and Birmingham, of Philadelphia, Boston, and Chicago, are read with surprise and admiration. Yet, according to the latest statistics at hand, Birmingham, with a population of 429,000,<sup>1</sup> has only 30,297 registered readers, or seven per cent. of the population. Out of 505,000 inhabitants of Manchester, less than 45,000 (about nine per cent.) have public library cards. Chicago records 75,000 cardholders

<sup>1</sup> The population is from the census of 1890, while the registration statistics are from reports of 1898 and 1899. The actual percentages are therefore smaller than those given.



out of a population of over a million, not quite seven per cent.; while Boston leads with fourteen per cent. of its inhabitants holding public library cards.

## REGISTRATION.

The first element of popularity is easy entrance—in both senses of the phrase—a central location with an attractive building and simple conditions of registration and access. If security for the return of borrowed books is made the primary consideration, the usefulness of the institution is at once curtailed. If a signature that can draw hundreds, or perhaps thousands, of pounds is not accepted as sufficient security for the loan of a book which the signer has helped to pay for, the substantial citizen is naturally indignant. And if the humbler applicant is compelled to obtain for his endorser some one known to be a property owner, the requirement may effectually bar him from the library; and, at any rate, it involves a considerable expenditure of time in looking up the financial standing of every guarantor. We, therefore, do not require any guaranty from an applicant known to be a property owner or a responsible business man. And as to the quality of sponsorship demanded for others—when at the outset I asked for instructions on the subject, I received them in the form of an anecdote told to the Board by the Vice-President, as exemplifying his idea of the proper requirement.

An old German, whom we will call Brodkorb, had for many years been a depositor in one of our leading banks. He did a small cash business, and had never had occasion to borrow from the bank. But wishing to take advantage of an opportunity for making an unusually large purchase, he applied for a loan of a few hundred pounds. 'Certainly,' said the president. 'Make out your note and you shall have the money.'

'Here iss de note already, Mr. Wilson.'

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'But, Mr. Brodkorb, this note has only one name on it. Bank paper, you know, must always have two names.'

'O, so? Vell, I kit anudder name.'

Accordingly, the next morning Brodkorb again presents the note endorsed by one Kaltwasser.

'But who is Mr. Kaltwasser? I don't think I know him.'

'O, he's my bookkeeper, and he ain't wort a'—well, *cent* will do, though Brodkorb named something of even smaller value.

The Board of Directors, by a unanimous laugh, approved the suggestion; and from that time forth we have asked no further assurance of the responsibility of a guarantor than the appearance of his name in the city directory. And results have fully justified this liberal policy. Insistence on a property qualification for guarantors would have barred out thousands, especially children; while the loss of books drawn by cardholders has been insignificant, not to be compared with the loss to the community that would have resulted from depriving so many young people of the benefits of the library. In the first year of the free library, out of 331,000 books drawn by cardholders, only three were not returned. During the last library year, ending April 30th, 1899, the loss was 65 out of 698,000 books drawn for home reading, less than one in ten thousand.

The guaranty, like all our blanks intended for filing, is a card of standard size, the 33r card of the Library Bureau. For all records subject to much handling, we find it economy to buy the highest grade cards; and in the case of catalogue cards, convenience of manipulation seems to justify our choice of cards of maximum thickness. The guaranty card is in the following form. The blank line at the top is filled by the registration clerk with the name of the guarantor, and the cards are filed in drawers in alphabetical order.

IN ONE AMERICAN LIBRARY. 387

(Do not write here.)

## Public Library

*St. Louis,*

19

I, the undersigned, hereby agree to be responsible for any loss of, or damage to, the books of the St. Louis Public (Free) Library issued to \_\_\_\_\_

and for any penalties incurred by h\_\_\_\_\_ through violation of the rules of the library.

Signature (in ink) \_\_\_\_\_

Address \_\_\_\_\_

THIS CARD WILL NOT BE ACCEPTED IF SOILED OR FOLDED.

MADE BY LIBRARY BUREAU, CHICAGO.

Upon the return of this card, properly signed, the applicant is requested to sign and give the information required by the following card :

THIS APPLICATION MUST BE FILLED OUT IN INK, AND APPROVED, BEFORE CARD IS ISSUED.

No. \_\_\_\_\_

I, the undersigned, apply for a reader's card in the St. Louis Public (Free) Library.

CROSS OUT WHAT DOES NOT APPLY. I { am a resident of the city,  
am a taxpayer in the city,  
have permanent employment in the city,  
and hereby agree to comply with all the rules and regulations of the  
Library, to make good any loss or injury sustained by it through issuing  
a card entitling me to draw books, and TO GIVE IMMEDIATE  
NOTICE OF CHANGE OF RESIDENCE.

Signature (in ink) \_\_\_\_\_

Residence \_\_\_\_\_

Occupation \_\_\_\_\_

Place of business \_\_\_\_\_

THIS CARD WILL NOT BE ACCEPTED IF SOILED OR FOLDED.

The two blank lines at the top are filled by the registration clerk, one with the name of the applicant, the other with his number, which consists of the initial letter of his name, with a number which indicates how many persons of that initial have thus far been registered. Application cards for adults are white; for minors (the line being drawn at seventeen) blue, with the item 'School' added, and the item 'Taxpayer' omitted.

From these forms it will be seen that anyone may obtain a reader's card if he is a resident or a taxpayer in the city, or if he has permanent employment therein.

The application card being duly signed, a reader's card is immediately made out and handed to the applicant. Applications are received through our delivery stations and from the public schools; and the reader's cards are sent through the same channels. The reader's card (of thick, high-grade stock, and, like all other cards, of standard size) has the corners rounded, in order that it may more easily slip into the book pocket and be less liable to become dog-eared. On its face at the top are the reader's registration number and the date of the card's expiration, which is three years from the date of its issue. Just below these are the following essential injunctions: '*This card must be presented whenever a book is drawn, returned, or renewed.*'

**'IMMEDIATE NOTICE OF CHANGE OF RESIDENCE MUST BE GIVEN.'**

At the bottom appears the direction: 'Ask Questions at the Information Desk or of the Assistant in Charge,' followed by the warning, 'Forfeited if Transferred.' The rest of the card is divided, by two heavy and three light vertical lines and ten light horizontal lines, into sixty spaces, or thirty pairs of spaces, for recording the issue and the return of thirty books. At present the reverse side of the card gives the library hours, directions how to renew books, etc.; but hereafter this side will contain only the ruled spaces for the loan record. The instructions now printed on the card are given elsewhere; and making both

sides of the card available for the loan record will be a considerable saving of stationery.

Cards for readers under seventeen bear the same directions on the back, with the addition of the words, '*Minor. Only books suitable for young people will be issued on this card.*'

I may add in passing that supervision of young people's reading does not cease with the issue of adult cards.

Every adult may have a second card, on which any book but a novel may be drawn; and to teachers and clergymen is issued a third card entitling them to draw six books at a time for professional purposes. Until recently we had special application cards for each of these; but to simplify our records we now have the recipient of an extra card sign for it on the back of his regular application.

Extra cards are identified by an 'X' preceding the holder's regular card number. For example, when a person whose card number is B 2593 applies for an extra card, the registration clerk writes this number after the large X that is printed on the extra cards.

Teachers' cards are ruled for the issue record on both sides, and are identified by a 'T,' followed by the holder's regular number.

These four kinds of borrower's cards are readily distinguished by a marked difference of colour.

The guaranty cards are filed in drawers in alphabetical order, so that in a moment we can furnish an inquirer with a list of all persons for whom he has guaranteed. Application cards are filed in the same manner; and before a reader's card is issued, reference is made to this record to see if the applicant has already received a card, and also to see if there are any charges against him. Whenever a card is held for an unpaid fine, it is filed with the application card and is given back to the reader only on payment of the fine. If a reader loses his card, he must pay fivepence and wait a week for another. The purpose of the rule is obvious. If some penalty were not attached to the loss of

a card, if some charge were not made for its replacement, persons who had merely forgotten to bring their cards would represent them as lost and ask for new ones. Instead, therefore, of 200 we should probably have to replace 500 or more cards a month, with no return for the outlay of time and stationery. Thus the careless and conscienceless would be able to make others share the cost of their delinquencies. Under this wise rule all the expense caused by carelessness is borne by the careless, and our fund is increased by nearly £50 a year.

The double requirement of an advance payment of ten cents and a week's wait may seem unnecessarily severe; but it has been found that neither penalty is sufficient alone. Most men will not much mind the fivepence; but if they find they have also to wait a week, they bethink them that perhaps they can find the card, and they go home and do so. Women and children, on the other hand, are generally willing to wait the week; but when it comes to the fivepence, they conclude it will be cheaper to make further search for the card. But the saving of stationery and time is not the only consideration. If duplicate cards were freely issued, their number would be so great as to cause serious complications in our accounts with borrowers. In spite of the double check provided by the rule, the number of duplicate cards issued is a source of considerable trouble.

This rule exemplifies a sound general principle. Rules should be so framed and so applied as to make careless people pay the cost of their carelessness; and correlatively there should be a constant effort to avoid making the innocent suffer for, or with, the guilty.

For convenience in recording loans, each reader is known by the initial letter of his name, followed by a number which indicates how many persons of that initial have registered up to date. For example, A 1923 is the card number of the 1,923rd person registered in the present series whose name begins with A. The total registration in force at any time may be found by adding the numbers

on the last card issued under each letter of the alphabet. To ascertain who A 1,923 is, it is necessary to have an alphabetico-numerical index. Registration, therefore, involves the filling of four cards: guaranty card, application card, borrower's index card, and reader's card. The first three, being filed, enable us to ascertain immediately: first, a reader's number if his name is given; second, his name if his number is given; third, the names of persons for whom any given individual has guaranteed.

For use of books within the library there is no requirement beyond reasonably cleanly appearance and decent deportment and the signing of the following blank. Upon return of the books, the lower portion of the slip is torn off and handed to the borrower, while the remainder is kept for statistics of issue.

ST. LOUIS PUBLIC LIBRARY.  
FOR READING ROOM USE ONLY.

The borrower of the following works is required to return them to the desk BEFORE LEAVING THE BUILDING, AND CLAIM THE RECEIPT BELOW. Otherwise he will be held responsible for any loss or damage that may occur.

AUTHOR.	TITLE.	CLASS NUMBER.

I desire <sup>one</sup>all of the above FOR READING ROOM USE ONLY, and promise to return the same in good order before leaving the building.

Name \_\_\_\_\_

Residence \_\_\_\_\_

Date \_\_\_\_\_

In the general reference room, containing some 13,000 volumes, free access is given to all proper persons, who

are merely requested to sign, before leaving, a blank indicating how many volumes they have consulted. In the room adjoining and connecting with this, the fine art and costly illustrated books are kept in locked cases. There is, of course, an attendant in each room to obtain books called for and render other assistance.

#### CHARGING SYSTEM.

'Not as we would but as we must' is a hard rule that applies to institutions as to individuals. It is only stern necessity that keeps this library in crowded quarters on the top floors of a commercial building; it is not from choice that we have delivery stations instead of branches; and in other particulars we are not doing the best we know, but the best we can under the circumstances. But this institution has been fortunate in being free from the fetters of tradition, which in all human affairs is the greatest clog to progress. The Public School Library, of which this is the lineal successor, was founded and organized by men of strong and original minds, who studied the problems presented unhampered by prejudice and preconception. Prominent among these was Dr. Wm. T. Harris, to whom I have already referred as the deviser of our scheme of classification, which Melvil Dewey took as the basis of his decimal system. During the twenty-five years following the establishment of the Public School Library, a wonderful development in library economy took place. Many experiments were tried, some original, some in imitation: many changes were made in methods; but so long as the institution remained a subscription library, with the bulk of its readers life-members who had grown accustomed to the old ways, any radical change affecting the cardholders would have been impolitic and therefore impracticable. With the new birth of the institution as a free library, it became feasible to cast off any old garments that seemed too scant for its larger dimensions, or likely



to impede its growth, and to adopt whatever methods experience, our own and that of other libraries, had shown to be the best.

In particular, our system of recording loans was wholly inadequate to the demands of a circulation which we felt sure would be trebled the first year. For years I had wished to change, but knew it would be futile to try to induce our life-members and annual subscribers to accept a plan which would require them always to present a card when drawing or returning a book. When, however, these four thousand were to become less than a tenth of the total of cardholders, their preferences were not paramount; and the necessity of a system that would secure greater speed and accuracy set aside all other considerations. After a fresh review of all the charging systems in vogue, we adopted one which, in its essential features, I had long had in mind. It has come to be known as the Newark system, though it was in use before Newark had a public library. Together with one or two minor adaptations, we made one important change. That was recording the loan by the date when the book is *due* instead of when it was drawn. This feature can be applied to any charging system; and common sense urges its universal adoption. The reader wants to know, not when he *drew* the book, but when he should *return* it. It is all the more desirable that he should be informed of this date rather than that of the loan, because some books may be kept a week and some two weeks. Having a memorandum of the date when the book is due, he is not troubled to make any calculation. He is plainly notified that he must return the book on the date specified. The library, too, is concerned only with the date when the book is due; and in the case of fines the necessity of a double calculation is avoided. When the system used supplies to the borrower no memorandum of the date, the convenience of the library is still a sufficient reason for the use of the due date.

Our system of issuing books and recording loans is as follows:

With his card the newly registered reader receives from the registration clerk general directions how to use it in drawing books. But as he turns from the registration counter he faces, and is within a few feet of, the 'Information Desk,' in the open space of the delivery room, to which he is referred for fuller instructions. A child applying here is directed, or taken, to the 'Young Folks' Room' just opposite and about twenty-five feet away. The wishes of an adult, or adolescent, are ascertained, and he is instructed, and assisted, accordingly. He may want to know if the Library has Hudson's 'Law of Psychic Phenomena,' or Bryce's 'Impressions of South Africa,' or Dickens' 'David Copperfield.' He is told that we have the book named, and given a call-slip and shown how to fill it, receiving the suggestion to put down other titles, so that he may get a second choice in case the book most wanted is not in. Or he—generally she—may ask if we have Mrs. Holmes' 'Works.' In response to this inquiry a drawer from the 'Index to Authors' is taken out, and the applicant is referred to the most soiled cards<sup>1</sup> in the catalogue as furnishing a complete list of the desired 'works.' A woman wants to know what we have on French history. She is taken to the 'Classified Catalogue' and shown the drawer marked '94c, French history.' She is also reminded that some of the most interesting books relating to French history are to be found in personal memoirs, in the class Biography, 97b. A student or workman wants to know what books on electricity are in the library. He also is conducted to the classified catalogue; and Classes 43 and 43a are pointed out to him. Again, the reader may want merely a 'nice book.' He—again generally she—is directed, or accompanied, to the

<sup>1</sup> Judged by the dirt on the cards, Dumas rivals Holmes in popularity. The cards in the class Electricity would be in worse condition than either, if they had not been recently re-written.

open-shelf room, where may be found new novels in one place, other new books (the latest accessions) arranged in classes, in another, and in other sections several hundred old novels of grades from fair to first-class, a compartment of 'Best novels,' shelves containing foreign fiction (German, French, Spanish, Italian and Polish), a selection of the best books in all classes, and lastly, filling four sections, the 'Collection of Duplicates.' Then there are the student, the club-woman preparing a paper, the seeker for information on some particular point. Many of these are directed to the reference room upstairs; but a majority want books they can take home. Reference to the catalogue is not sufficient: personal help must be given. When the information clerk cannot readily refer to the books wanted and is too busy to make research, she calls on the Assistant Librarian, who, during most of the day, is available for this work.

But setting aside children and persons whose wants take them to the reference department, all others may be divided into two general classes: readers who choose books from the open shelves, and those who make selections from the catalogue or from among books they have heard of. The former, an increasing number, make their exit from the open-shelf room through a turnstile, before reaching which they pass immediately in front of an issue clerk, who sees that all books in their possession are properly charged. The latter, perhaps 75 per cent. of the whole number, find at hand (on stands in front of the catalogue cases and on desks which contain various printed catalogues) blocks of call-slips. The use of these is not compulsory: lists prepared at home on pieces of paper of all sorts and sizes are accepted. The call-slip is 7 inches long and 4½ inches wide, with matter and form as follows:

## PUBLIC LIBRARY.

## FOR HOME USE ONLY.

Members will find it to their advantage to use this CALL SLIP in drawing books for home use.

Selections can be made from the Card Catalogue. Directions for using it will be found attached to the cabinet. For further information apply at the INFORMATION DESK or to the ASSISTANT IN CHARGE.

Time will be saved by giving as many titles as possible, together with the author and class of each book.

*Reader's Card must always be presented when drawing, returning or renewing a book.*

AUTHOR.	TITLE.	CLASS.

Must be filled out { Name \_\_\_\_\_  
Number of Card \_\_\_\_\_

While the blank requests the applicant to set down author, title, and class, the last is not required in 95 per cent. of the books called for; and in the case of well-known novels, which constitute a large part of the circulation, only the title is necessary. We have no shelf-numbers; so that in 95 per cent. of the calls, readers are not put to the trouble of consulting the catalogue. The information clerk, when appealed to for the class mark of books wanted, can in a very large majority of cases supply the desired information off-hand. It is, however, our aim to teach readers how to use the catalogue, and in every way to make themselves self-helpful.

With card and call-slip in hand, the newly-registered reader is directed to the receiving clerk, who is stationed at the extreme left of the counter that extends across the width of the delivery room, some thirty-five feet. A double rail compels an orderly entrance and exit from the receiving window. Close to the left (*i.e.*, the approaching borrower's left) of the rail and just inside the stack sits the Assistant Librarian, the low counter at *his* left being supplied with 'Poole's Index' and other general reference works. About the middle of the long counter is an issue clerk, and at the other end, by the exit from the open-shelf room, is another issue clerk. In dull times one clerk combines the duties of both by taking a station just outside the turnstile exit from the open-shelf space.

Card and call-slip (and book, if there is one to be returned) are handed in at the receiving window. The clerk lays card and call-slip in a wire tray on a stand at his right, whence a messenger takes them. The latter, having procured the book called for, places it, with card and call-slip in it, on a stand on the right of the issue clerk. Meanwhile the applicant has seated himself on one of several benches in front of the counter.

On the front lid of the book a pocket is pasted. On this are written, as previously explained, class, catchword, and accession number. It also notifies the reader that his card must be presented in drawing, renewing, or returning a book, and that the last borrower is held responsible for the condition of the book. On the flyleaf opposite is attached a date slip. There are four kinds of these slips, corresponding to the four classes of books: regular two-week books, renewable for the same period, new books that may be kept two weeks but cannot be renewed, 'seven-day books,' and 'C. D.' books. The slips for 'regulars,' for 'seven-day books,' and for 'C. D.'s' are of manila paper, 'regulars' printed in black ink, 'seven-day' in red, and 'C. D.' in blue. The fourth slip is headed in large type, 'New Book—Not Renewable,' and is of white paper with

black ink. The slips vary slightly in size, averaging about 5 by  $4\frac{1}{4}$  inches. One, that for 'regulars,' must suffice as a sample.

This Book may be kept out **14 DAYS,** and can be renewed but once.

IF ISSUED AS AN EXTRA

IT MAY BE KEPT OUT ONE WEEK AND CAN BE RENEWED THREE TIMES.

**Fine for over-detention two cents a day.**

Alterations of the records below are strictly prohibited.

[illegible]

To accommodate an occasional special want of a reader or student, additional books are issued from the regular collection on the same terms as from the 'Collection of Duplicates.' This explains the provision on the slip for the issue of a regular volume as an 'extra.'

'Seven-day books' and 'New books—not renewable' have additional labels in large type pasted on the outside of the front cover, calling attention to their special character.

In every pocket there is a card (standard size) bearing at the top the accession number, author, title, and class of the volume, the rest of the card being ruled spaces, in pairs, for writing the reader's number and stamping the date when the book is to be returned. The clerk writes on the book-card the registry number of the borrower (found on his card), and then stamps the 'due date' in three places: on the book-card, the date-slip, and the borrower's card.

The clerk places the book-card, according to class, in the proper compartment of a little pigeon-hole case; then he inserts the reader's card in the book pocket, and, as he does so, calls the owner's name. It is all done in much less time than it takes to read about it. How quickly is indicated by the fact that one issue clerk and three runners can issue 300 books an hour, while one receiving clerk can credit the return of many more than that number.

Why stamp the date in three places? On the book-card the purpose is obvious: it shows when the volume represented by that card is due. On the reader's card it is a debit, and shows when the debt is payable *without interest*. The object of the third stamp is not so apparent. Its omission would not, of course, impair the accuracy and completeness of the record. But if the book contained no memorandum of the date it is due, then the reader's card would offer the only clue to the whereabouts of the book-card, and the borrower would have to wait for the book-card to be found before he could be credited with the return of the book. By means of the date-slip the book-card can be found at any time, and the cardholder is detained only the second (literally) required to stamp his card with the date the book is returned—*i.e.*, if he returns it on or before the day it is due. If a fine is to be collected, a few additional seconds are consumed in recording the receipt on the autographic cash register.

I have followed what seemed to be the closest and most natural sequence in describing this process, which, in the



explanation, may seem elaborate, but which, in execution, is simple and quick. Perhaps I should have mentioned sooner that the book-cards are placed upright in a tray, each day's issue being separated from others by a dated guide, and arranged by classes in this manner: 1st, all books from classes 1 to 69a inclusive, known as the 'befores' (*i.e.*, those coming before fiction, 69b); then regular two-week novels; then 'seven-day' and 'C.D.' books; then juveniles; then the 'afters,' *i.e.*, the remaining classes. In each class the cards are arranged first by author and then by accession number, the latter being the final mark of individual identification. This divides each day's issue into five groups, the largest, of course, being fiction.

As a book is handed to him the receiving clerk merely stamps the date on the reader's card, thus crediting its return. If the card is accompanied by an order for another book, he, as already explained, places card and call-slip in a wire tray at his right hand. If not, he slides the card towards its presenter with his left hand, while with his right he lays the book on a stand on a level with and at right angles to his counter. On the other side of this stand is the checking clerk, who, with left hand, takes one of the returned books, notes the date on the label (which tells him in what compartment of the tray the book-card is), and the class mark (which locates the subdivision), and in less time than it takes me to explain he has found the card, replaced it in the pocket, and laid the book on a truck at his right hand, which, when full, is wheeled off to the sorting tables some fifteen feet away.

Having explained the process in detail, let me briefly recapitulate. Every circulating volume has a pocket pasted on the inside of the front cover. On the flyleaf opposite is pasted a date-slip. Every volume is represented by a book-card, which is kept in the pocket as long as the volume remains on the shelves. Whenever the book is out of the library, whether in the possession of a card-holder or at the bindery, the card, properly filed, shows

where it is and when its return may be expected. Every borrower must present a card in drawing or returning a book. The book is charged to him by writing his number on the book-card and stamping the date when the book is due. This date is also stamped on his card and on the date-slip. When the book is returned there is nothing to be done, so far as the borrower is concerned, but to stamp the date of return on his card. Afterwards—it may be a minute or an hour later—the book-card is found through the clue of the date-slip and replaced in the pocket; and the transaction is complete.

The two great desiderata, the absolute essentials of a charging system for an active circulating library, are accuracy and speed. Of the rapidity with which books can be issued and received, I have already spoken. The accuracy of the method is, I think, apparent. The book-card shows who has the volume and when it is due. The borrower's card informs him that he has a book and tells him when to return it. There is little chance for the frequent controversy of former years over the claims of cardholders that they had no books in their possession. Every return of a book is credited on the borrower's card. The card is the arbiter of all disputes; and since we have had this respected referee there have been but few contested cases.

There is, I think, no requirement of any importance that is not met by this system.

1. A simple count at the close of the day tells how many books in each class were issued.

2. A count of cards in the tray will show at any time how many and what books are in the hands of borrowers.

3. If there is any special reason for knowing who has a certain book, this fact can be ascertained; also, when it will probably be returned.

4. Cards for books overdue exhibit themselves automatically.

5. The book-card shows how many times the volume it represents has been drawn; and by saving these cards we can prepare for the annual report a table exhibiting the issue of the more popular books—or any books chosen.

Among items of information sometimes held to be desirable is a knowledge of what books have been drawn by a given individual. This I regard as of no consequence whatever. Except upon the inquiry of parents or teachers regarding the reading of their children, it is an impertinent inquisition; and the desire for it, from any source, on any grounds, is so rare as not to be worth considering. For about two years during the subscription *régime*, I tried a system that readily furnished this information. I can recall but one instance in which it was ever wanted (in the case of a certain class of readers to whom free tickets had been given); and then it could have been furnished with sufficient accuracy without the record.

#### CIRCULATION STATISTICS.

I have explained how, by placing each book-card in its proper pigeon-hole, the issue is classified as the books are given out, so that at any moment a count of cards would show how many books in each class had been issued during the day up to that time. This count is made as soon as work at the issue desk grows slack in the evening, and is completed directly after the close of the circulation department, at nine o'clock, an hour before the general closing of the library.

Statistics for each day's circulation come from four different sources: the 'main desk,' the juvenile department, the delivery station department, and renewals. The 'main issue' comprises three items that are kept separate: books issued on call-slips, regulars chosen from the open shelves, and 'C. D.'s.' In busy times, as already explained, the last two classes are charged by the clerk at the exit from

the open-shelf room, while another clerk charges books drawn on call-slips. Ordinarily one clerk charges all.

The count having been made the previous evening, every morning a blank is sent to each of the clerks who keep the several records. This blank, six inches square, is headed 'Issue Report,' with line for 'Date.' By vertical lines it is divided into six main columns: 'Main issue,' 'Juvenile,' 'Del. station,' 'Renewals,' 'Reading-room,' 'Total.' The broad division for 'Main issue' is subdivided into narrow columns for 'Regular,' 'C. D.,' and 'Open Shelf.' Horizontal lines mark the thirteen main classes into which the collection is divided, and the subclass of 'Seven-day fiction.' Thus, without any trouble, we know every morning just how many volumes were issued the previous day over the main counter; how many of these were drawn on call-slips, and how many chosen from the open-shelf room; how many volumes were issued in the juvenile department, and how many through the delivery stations, and in each case how many volumes were fiction, how many history, etc., etc. This daily record is posted into a ledger<sup>1</sup> which has weekly and monthly footings, enabling us to make comparisons week with week or month with month, and to ascertain in a few minutes the issue in each department or the total issue up to the present day.

One of the columns of the 'Issue Report' blank requires explanation. Under the heading 'Reading-room' are

<sup>1</sup> We shall shortly, as soon as the present blank book is filled, abandon the ledger and keep the statistics on sheets ruled like the pages of the ledger, and in all respects the same, each sheet containing the record for a month. The only difference will be that these sheets, instead of being bound into a folio volume, will be filed in a temporary binder and kept until the annual report is printed. When the record they contain appears in print there will be no reason for their future preservation. This change, which we made two years ago in our reading-room record, conduces to both convenience and economy. Sheets are easier to handle, and we are saved the unnecessary expense of binding.

recorded the books from the circulation department that are issued for use in the reading-room. Some of these are for purposes of study, others are for the passing of a leisure hour. They are, of course, all included among 'books used in the library,' but are distinct from the books used in the reference room. The call-slips on which they are issued are kept by the receiving clerk, who, as a volume is returned, hands to the borrower the lower portion of the slip (containing the reader's name) as a receipt, retaining the other part with title of the book for statistical purposes. There is also a daily issue report from the reference department, which shows the number of volumes used in each of the thirteen main classes.

#### RENEWALS.

Books may be renewed in three ways: first, by handing in (at the receiving window) book and borrower's card; second, by handing in card, together with a memorandum of the borrower's number, of author and title of the book, and the date when due (blanks are provided for this purpose); third, by sending card and the same items by mail, together with a stamped and addressed envelope for the return of the card. In the first case, the receiving clerk stamps the borrower's card 'Renewed'; the book-card is taken from the tray; both cards are placed in the book; and the book is given to the issue clerk, by whom it is treated exactly like a new issue. In the second case, 'Renewed' is stamped on the card, and the card is sent to the issue clerk, who simply stamps the new date on it and hands it to the owner. This ends the transaction so far as he is concerned. Then, at a convenient time, the book record is changed from the memorandum. The third procedure is, of course, exactly the same as in the second, except that the borrower's card is returned by mail. If a stamped envelope is not inclosed, or if a fine is due, the book is renewed; but the borrower's card is sent to the

registration department, where it is held till called for. Renewal may be effected by either method through the delivery stations. All memoranda connected with renewals are kept for two months for reference in case of controversy.

#### OUR LATEST CHANGE IN METHOD.

Before leaving the subject of recording loans I must mention a minor change in our method of charging 'C. D.' books which we have made since I explained the plan in my first paper. I venture, subject to editorial censorship, to give this little note the emphasis of a sub-caption; because the change, small as it is, illustrates an important principle.

We are apt to follow beaten paths, however winding they may be, and to do things merely because our fathers, or immediate predecessors, did. Men still carry a stone in one end of the sack to balance the meal in the other; and many a sentry may be found pacing a profitless and senseless round where once a gillyflower grew.

In the account of our 'Collection of Duplicates' I explained that we sold special cards on which books could be drawn from this collection. With the charging system used under the subscription *régime*, these cards were necessary; they were incorporated with the new system simply because they had always been used, and because—well, because we didn't think. One of our assistants who took an occasional turn at the issue desk and approached this work with unprejudiced perceptions, raised in his own mind the question why the regular borrower's card couldn't be used for charging loans from the 'Collection of Duplicates.' He propounded the question to the regular issue clerks and then to the Assistant Librarian, who presented it to me. It struck us all as a happy thought; there seemed at first to be no objection to it. Gradually, difficulties began to appear, the chief of which was the aversion of the public to any innovation. Our 'Second Officer,' a

man of methodical mind and judicial temper, tabulated the *pros* and *cons*. We all slept on it two or three nights. Then a conference was called of those directly concerned—*i.e.*, the issue clerks and those having constant personal contact with the public. Out of the eight present six favoured the change, and the other two were not opposed to it. So notice was at once given; and a few weeks later, on April 1st, the new plan was put into operation. A few people, of course, do not like the change; but to an overwhelming majority it is bound to prove acceptable because it saves them some time and trouble. In the other two recent changes that I have referred to, the question was more simple, as they did not directly affect the public. Such changes we are constantly making.

In library methods, as in mundane affairs generally, it is safe to accept as a dictum of extensive application that '*Whatever is is wrong*,' *i.e.*, it is safe to assume that we have not yet attained to the *best*. It behoves us, none the less, by wide comparison and constant exercise of judgment, to select the best that has thus far been discovered or developed, which is the surest stepping-stone towards something still better. In lines that do not directly affect the public, we may freely experiment; but the public does not like to be a party to experiments, and before we attempt innovations at the point of contact with our readers we must be reasonably sure that the change will perceptibly inure to their benefit.

FREDERICK M. CRUNDEN.



## SOME PRIVATE PRESSES OF THE NINETEENTH CENTURY.



SINCE the days when Horace Walpole started as a master-printer at Strawberry Hill quite a number of book-lovers have amused themselves with the management, and occasionally with the actual working, of a private press. A complete history of these presses would be a formidable task; until some one has the courage to attempt it, the following notes may be found of some use.

(1.) Perhaps the last place in which one would have looked for a private press at the beginning of this century is Wales. Yet it was in a remote part of that principality that one of the most important private presses was established in 1803.

Historical students are familiar with Thomas Johnes's translation of 'Froissart's Chronicles,' in four large quarto volumes, which appeared between 1803 and 1805. The first volume contains above eight hundred printed pages, the remaining three upwards of six hundred apiece, and the whole work was printed at the editor's private house at Hafod in the county of Cardigan.

What led Johnes to set up a printing-press at Hafod we do not know. It was evidently not the love of printing for its own sake, or a desire to produce specially beautiful books, for although the types found in the books from the Hafod press are clear and readable, and the workmanship shows that the printer whom he employed, one James Henderson, was a careful craftsman, they have nothing to distinguish them from many other books that were turned out in London and other parts of the country at this time. In the centre of the title-page of each volume of the Froissart is a woodcut view of the mansion-house at Hafod, and at the end of the last a large enigmatical device.

Other ornaments there are none. The edition, it is said, was limited to two hundred copies, twenty-five of which were on large paper.

The Froissart was followed in 1807 by the 'Memoirs of John, Lord de Joinville,' in two volumes quarto. During the course of that year the house at Hafod was burnt to the ground, nearly the whole of the owner's library and rich collection of manuscripts perishing with the household furniture. The printing-house, however, was in a cottage on the estate some mile and a half from the house, and thus escaped destruction.

Notwithstanding this calamity Johnes set to work on an edition of Monstrelet's 'Chronicles,' in five volumes, uniform with the Froissart. Though dated on the title-page 1809, it was not published until August, 1810. A small device of a flower surrounded by the motto, 'Heb Dim Heb Duw,' took the place of the larger device seen in the Froissart, and was a copy of the central part of that of the sixteenth-century printer, R. Johnes. Three hundred copies of this quarto edition were printed, and a limited number, stated by Lowndes as twenty-five, were printed in four volumes folio, a truly splendid edition. A copy of this, with the plates coloured, is one of the treasures of the Grenville collection.

These were the most important works that came from the Hafod press, a catalogue of the Hafod Library (1806-7), the 'Travels of Bertrandon de la Brocquiere' (1807), and a 'Life of Froissart' (1810) completing the small sum of its labours.

The loss of a favourite daughter in 1810 seems to have overwhelmed Mr. Johnes, and probably led to the cessation of the press. He himself died in 1816.

(2.) The next press met with is a very poor one at work at Frogmore Lodge, Windsor, between 1809 and 1812.

Queen Charlotte was at that time in residence there, and is said, upon what authority I do not know, to have

caused the press to be set up. Miss Ellis Cornelia Knight, her companion at that time, who edited at least one of the works that came from it, and whose name is associated with several others, makes no reference to this press in her 'Autobiography' (1861), neither does any historian of Windsor. The printer's name was E. Harding. He was, perhaps, a jobbing printer in the royal borough.

The first productions of this Frogmore press were a series of abridged chronological histories of various countries, wretchedly printed on cards, evidently for the use of children. The most important book was a collection of poems, a quarto of ninety-six pages, with an etching of Frogmore on the title-page. None of the poems were signed, but it is believed that Samuel Rogers was among the contributors. Next to this must be placed 'Translations from the German,' edited by Miss Knight, of which the edition was limited to thirty copies.

(3.) In 1813 Sir Egerton Brydges started a private press at Lee Priory in Kent, which speedily became famous for the beauty of its productions. As a student of our early literature Sir Egerton had already written ten volumes of bibliographical notes entitled 'Censura Literaria,' and several books for private circulation had been printed for him by Thomas Bensley of Bolt Court, one of the foremost printers of his day. From Bensley's office he now obtained two workmen for the Lee Priory Press, John Johnson and John Warwick. At a later time it pleased him to say that it was at the earnest request and for the sole benefit of these two men that he started the press; but this seems highly improbable.

The arrangement made with Johnson and Warwick was that in return for a share in the profits they were to find the press, type, and paper, while Sir Egerton found the premises, provided them with copy, and undertook the editorial work.

Sir Egerton also engaged the services of several skilful

wood-engravers, among them being C. Nesbit, Thurston, J. Thompson, and C. B. Berryman.

Thus equipped the press started work, the first book issued from it being a thin octavo, 'The Select Poems of Margaret Cavendish, Duchess of Newcastle. Edited by Sir Egerton Brydges, K.J.'<sup>1</sup> The editor's advertisement was dated August 24th, 1813, and the supplementary title-page stated that only five-and-twenty copies were printed for private distribution. This supplementary title-page was printed on India paper with a woodcut of armorial bearings by Nisbet. The title-page had no ornament, but that and the succeeding pages were inclosed within borders framed of printer's rules and ornaments tastefully arranged. Two founts of Roman and one of secretary, all of them good, were used in the preliminary matter and text.

The first published work was also an octavo, 'The Sylvan Wanderer, consisting of a series of moral, sentimental, and critical essays. By Sir Egerton Brydges.' It was issued in parts, the first of which was dated July 30th, 1813; but after the publication of fourteen numbers a break of two years took place, and the first volume, consisting of twenty-one numbers, was not completed until October, 1815. The work dragged on throughout the whole existence of the press; indeed, it seems that it was only the threat of the booksellers not to take any other of Sir Egerton's publications that brought about its completion in the autumn of 1821. In the preface to the first volume, dated September 30th, 1813, the editor supplied the following note on the aims of the Lee Priory Press:

'Be indulgent, Reader, to this first specimen of the productions of a private press, with which my love for literature, has impelled me to amuse myself. Three more parts, sufficient to make together two volumes are proposed

<sup>1</sup> Knight of the Swedish Order of St. Joachim.

to be given at intervals, as inclination joined with leisure prompts my pen. Meanwhile the Lee Priory Press will be principally employed in furnishing the literary collectors with reprints of some of the curious tracts of former days, in which there shall be an attempt to add beauty of typography and wood-engraving, to the interest of the matter selected from the rarities of the Black Letter Stores.'

'The Sylvan Wanderer' amply fulfilled the promise thus given. The skill of the printers and that of the engraver are well illustrated throughout its pages. A great variety of types, all of them, excepting perhaps the black letter, clear and well cut, were used throughout it. Each page of the text was inclosed within a zigzag ribbon border, while numerous small woodcuts, cleverly executed, were used as tail-pieces to the various chapters. In this book was also used for the first time the original if not very beautiful set of woodcut initials peculiar to the Lee Priory Press, each letter having a shield with armorial bearings resting against it. Indeed, the materials employed in setting out the work were much better than the literature to which they gave life, the essays themselves reflecting the querulous and misanthropic side of their author's character.

The first quarto issued from this press was a reprint of Greene's 'Groatsworth of Wit,' of which only sixty-one copies were printed. The title-page was printed in red and black, with Nesbit's woodcut of the gateway of Lee Priory above the imprint, the whole being inclosed within printers' rules. The title-page of the original edition was also printed in two colours. The 'Postscript' was dated 'Octr. 30th, 1813.'

Greene's 'Groatsworth' was followed by the 'Poems of Sir Walter Raleigh now first collected. With a biographical and critical introduction by Sir Egerton Brydges,' which, although dated on the title-page 1813, was not published until after January 16th, 1814, the date of the 'Intro-

duction.' This book was also a large quarto, and the impression was limited to one hundred copies. In it the second leaf or supplementary title-page was printed in red and black, as well as the title-page, and showed for the first time the seal or medallion of the press. A new and somewhat heavier faced type was used in the text, and an entirely new set of initial letters.

During 1814 the press produced five books in large quarto: 'Select Poems by Sir Egerton Brydges' (issued about May 9th); 'Dunluce Castle,' a Poem by Edward Quillinan (issued about May 25th); Breton's 'Longing of a blessed heart' (June); Stanzas by the author of 'Dunluce Castle' (November); and 'Occasional Poems, by Sir Egerton Brydges' (December); also three in large octavo: 'The Life of Margaret Cavendish' (March); Drayton's 'Nymphidia' (June), and the first volume of 'Excerpta Tudoriana' (December). In each case the issue was limited to one hundred copies.

In addition to these some parts of the first volume of Davison's 'Poetical Rhapsody' were issued during the year 1814, and the title-page bears that date, though the volume was not completed until the autumn of the following year, the 'Introduction' being dated July 26th, 1815. Another book having 1814 on its title-page is Sir Egerton Brydges' poem 'Bertram,' which was not published until January 8th, 1816.<sup>1</sup>

The year 1815 saw the issue or the commencement of several handsome volumes. Among the large quartos was the reprint of Breton's 'Melancholike Humours,' issued at a guinea and a half, and 'Speeches delivered to Queen Elizabeth,' both limited to one hundred copies. A volume of 'The Original Poems of William Browne' was also taken in hand, but, as in the case of other productions of the Lee Priory Press, the date on the title-page (1815) is no guide to the year of publication.

<sup>1</sup> Advertisement on the back of 'Desultoria: or, Comments of a South Briton on Books and Men.' February 9th, 1816. 8vo.

Two small octavos of 1815 were the reprints of Breton's 'Praise of Virtuous Ladies' and Richard Brathwayte's 'Odes or Philomels Tears,' the impression in each case being limited to eighty copies. But the most remarkable among the issues of the year was the small quarto reprint of Wither's 'Select Lyrical Poems.' It was printed throughout on Chinese paper, the text on one side of the leaf only, the other side of each leaf being coloured blue. It was issued in yellow covers, and the impression was limited to one hundred copies. 'Desultoria, or Comments of a South Briton on Books and Men, by Sir Egerton Brydges,' is another book that hovered betwixt two years, the title-page being dated 1815 and the wrappers 1816. It was dedicated to Archdeacon Wrangham, 'in return for his friendship, his kind reception of the author's feeble effusions, and his valuable contributions to the Lee Priory Press.' The last statement is puzzling; so far as we know, only one book by Francis Wrangham ever came through the Lee Priory Press, a small selection from the 'Sonnets' of Petrarch, which were not published until a year after the date of this dedication.

The year 1815 also saw the publication of the first volume of Lord Brook's 'Life of Sir Philip Sidney,' which Sir Egerton Brydges declared to be the most important book that came from the press. In May, 1816, according to Sir Egerton, his printers quarrelled and Johnson left; but Johnson, in the Bill of Complaint which he laid before the court of Chancery,<sup>1</sup> declared that, after being absent on private business for a few days, he was not allowed to return to work unless he would sign a bond securing the wood-engravings from being used elsewhere. This he evidently refused to do. Incidentally we learn from these documents that the original cost of the press was £500, and of the wood-blocks £300.

The loss of Johnson was a great blow to the press, as,

<sup>1</sup> 'Chancery Proceedings,' Bund. 239, Johnson v. Brydges and Warwick, dated 4th November, 1816.



from what we know of his work afterwards, it is clear that the tastefully arranged title-pages and general excellence of the typography of the earlier Lee Priory books were due to his skill and knowledge. He afterwards set up in business in St. James's Street, Clerkenwell, where he printed in 1817 the well-known edition of Puckle's 'Club' for Longmans. Johnson is now remembered principally as the compiler and printer of his 'Typographia.'

After Johnson's departure the Lee Priory Press languished; the most interesting publications that came from it during the remainder of its existence being 'Hagthorpe Revived; or, Select Specimens of a Forgotten Poet,' 1817, 4to, which was Sir Egerton Brydges' contribution to the Roxburghe Club, and of which only thirty copies were printed; a reprint of W. Percy's 'Cœlia' in small quarto, in 1818; FitzGeffrey's 'Life and Death of Sir Francis Drake,' in octavo, 1819; 'Woodcuts and Verses,' being a reproduction of the most important woodcuts used in the press, to which Edward Quillinan supplied verses, a small quarto, issued in 1820; and Sir Egerton Brydges' 'Letters from the Continent,' in octavo, in 1821. The last work that appeared was John Hallinan's 'Lee, a Poem,' in octavo, of which only two copies were printed, the work being suppressed on account of some strong reflections on the Catholics.

The Lee Priory Press was finally closed in January, 1823, having been throughout its career a great expense to its owner. John Warwick afterwards carried on business in Brook Street, Holborn, for some years. The contents of the mansion at Lee Priory, including all the woodcut blocks, the waste, and many copies of the works printed at the press, were sold by auction at Canterbury in 1834, and the auctioneer's catalogue was ornamented with a page showing all the woodcuts and initial letters.

(4.) The next private press met with is that of Sir Thomas Phillipps at Middle Hill, Worcestershire. This celebrated antiquary was the son of a Manchester merchant,

and upon the death of his father in 1818, succeeded to Middle Hill and other property in Worcestershire. From his boyhood he was a great book-lover, and was quick to recognize the value of ancient records. It was not the mere love of collecting which prompted him to spend thousands of pounds in the acquisition of manuscripts of all kinds, but a natural desire for their preservation, and the same feeling prompted him to set up a printing-press at Middle Hill. In one of his prefaces he says:

‘The public is probably aware that I do not print for profit. My object is to preserve information which is lying in public libraries; and to put it in the power of those who desire that information to have it in their own house, without the trouble and expense of having copies made, or going to those libraries to transcribe it themselves.’<sup>1</sup>

And in another he writes:

‘Twenty-five copies only are printed, my object being merely to prevent unique records from being utterly destroyed by a single accident.’

No authentic account of the establishment of this press is available. The earliest work I have been able to trace to it is ‘The Monumental Inscriptions in the County of Wilts,’ printed in folio in 1822. It is a book of 394 pages, printed in double columns, with the woodcut of a tower standing on a hill, ‘*Turris Lataviensis*,’ *i.e.*, The Broadway Tower, on the title-page, and the imprint, ‘*Typis Medio-Montanis in turre Lataviensi Adolphus Brightley excudit. 1822.*’

From 1822 down to the day of his death Sir Thomas Phillipps’ press was rarely idle. Monastic chartularies, heraldic visitations, pedigrees, inquisitions post mortem, wills, parish registers, catalogues of books and manuscripts, in fact, records of every description were put into print by means of the Middle Hill Press. In ‘Notes and Queries,’

<sup>1</sup> Aubrey’s ‘Description of Wiltshire,’ vol. ii., 1838. Fol.

Second Series, vol. vi., p. 389, etc., there is a list of 108 items, printed chiefly at Middle Hill before September, 1858. Later lists are given by Martin and Bohn, but none of them are exhaustive. Many of these items consisted of a couple of leaves only, information set up in type in order to prevent its being lost, and never completed. These fragments have neither title-pages nor imprints, and the number struck off rarely exceeded twenty or thirty copies. In the case of the larger works the issue was generally below one hundred and thirty copies.

Genealogists and students are indebted to Sir Thomas Phillipps for his labours, but they are unattractive to most people, and I shall therefore not attempt any catalogue of them. Among those of special importance to antiquaries may be mentioned 'The Monumental Inscriptions of Wilts'; the reprint of William Huddesford's catalogue of Anthony à Wood's manuscripts, issued in 1824; Sir Thomas Phillipps' edition of Rice Merrick's 'Book of Glamorganshire Antiquities' (1825), and Aubrey's 'Collections for Wiltshire' (1838).

Of lighter books we may note the 1838 reprint of a fragment of the old romance of 'Guy of Warwick'; three hunting songs, 'The Epwell,' 'Raby,' and 'Melton Hunts' (1847); a volume of 'Lyrics and Phillipics' from the pen of J. H. Phillipps (1859); and 'A Grand Serio-Comic Opera of Lord Bateman and his Sophia' (1863). In addition to these, numerous leaflets and broadsides relating to politics and religion were printed at the Middle Hill Press.

Sir Thomas Phillipps made no attempt to produce pretty books. He would even print half a book on white paper and half on blue, and often used poor type. But the great blemish on the Middle Hill Press was the compositor's work. On more than one occasion the list of 'Errata' was so long that Sir Thomas Phillipps was ashamed to let any copies of the impressions get abroad.

The names of the workmen employed at the press, as

given in its publications, are Adolphus Brightley (1822-1826), F. Crees and Edwin Offer (1826, etc.), Timbrell (1830-1840), C. Gilmour (1838-1846), and at various dates between 1847 and 1865 James Rogers, C. Bullingham, and Thomas Payne. Mr. T. F. Fenwick has kindly informed me as to these men, that Offer was the son of a clergyman; Gilmour a connection of the J. A. Gilmour of the Market Place, Salisbury, who in 1819 printed for Sir Thomas Phillipps 'The Collections of Wiltshire'; James Rogers, a printer at Broadway; and C. Bullingham, an apprentice of Rogers.

In 1862 Sir Thomas Phillipps removed his collections and his press to Thirlestane House, Cheltenham, where he died on February 6th, 1872. The press has since been employed in continuing the printing of the second volume of Bigland's 'Monumental Inscriptions' and other works.

(5.) The Rev. Frederick Nolan, for some years vicar of Prittlewell in Essex, printed at a private press set up in the vicarage most of his own theological writings, and even contemplated a complete edition of them in ten volumes.

Martin, in his catalogue of 'Privately Printed Books,' notes under the year 1823 a pamphlet of a lighter kind produced at this press, 'Southendiana; or, Bagatelles produced in the season of 1823 at Southend.' I have not met with a copy of it.

Mr. Nolan's books were chiefly octavos, clearly printed in neat type. Founts of Hebrew, Syriac, and Greek occur in them, but otherwise they call for no special mention. He himself is said to have enjoyed considerable reputation as a theologian and linguist.

(6.) A press that has received more notice than it deserves was that established at Great Totham Hall, in this same county of Essex, by Charles Clark, a retired farmer. The bulk of its productions were leaflets, scraps of doggerel verse written by the owner. These precious sheets, of which there is a collection at the British Museum, were

sometimes printed in red ink and sometimes headed with a woodcut. Of his more notable productions, one of the earliest was G. W. Johnson's 'History, Antiquarian and Statistical, of the Parish of Great Totham, Essex, 1831,' an octavo of some seventy pages. He also reprinted Tusser's 'Hundredth Good Poyntes of Husbandrie' from the 1557 edition, with notes and glossary; Matthew Hopkins' 'Discovery of Witches' from the edition of 1647; and 'A True and exact Relation of the severall informations, examinations, and confessions of the late Witches, arraigned and executed in the county of Essex,' from an original of 1645. These two witch-tracts appeared in 1837, and the latter is printed on one side of the leaf only and has the title-page in blue.

In 1845, according to the Bodleian Catalogue, appeared in quarto, 'Some rejected stanzas of Don Juan, with Byron's own curious notes, from an unpublished MS. in the possession of Captain Medwin'; in 1846, in octavo, Sir Egerton Brydges' poem entitled 'Human Fate'; and in 1847 a reprint of Stephen Gosson's 'Pleasant Quippes for Upstart Newfangled Gentlewomen' from the 1596 edition, with the same author's 'Pickings and Pleasantries from the Trumpet of Warre,' a sermon preached at Paul's Cross.

Mr. Clark's work was creditable to an amateur, as he calls himself in some of his imprints, but hardly deserves Timperley's praises. After he gave up his press he removed to Heybridge, where he died in 1880.

(7.) A more interesting press is that set up at Beldornie House, Ryde, Isle of Wight, by E. V. Utterson, the antiquary, and editor of two volumes of 'Early Popular Poetry' issued in 1817. He was well advanced in life when the fancy took him to reprint at his own press some of his favourite old poets. The first he chose was Samuel Rowland's 'Knave of Harts,' issuing it in facsimile, from the 1613 edition, with one additional leaf, bearing on the recto a note that the issue was limited to fifteen copies,

none of them for sale, and on the verso a woodcut of Beldornie House, between a quotation from Cicero and the imprint, 'Reprinted at the Beldornie Press, by George Butler for Edw. V. Utterson in the year MDCCCXL.'

In the following year Utterson printed in quarto, 'The Melancholie Knight,' 'Looke to It for Ile Stabbe ye,' 'Diella: Certaine Sonnets. By R. L. Gentleman,' 'The Knave of Clubbs,' 'More Knaues Yet?', 'The Night Raven,' 'Good Newes and Bad Newes,' all with the exception of 'Diella' from the pen of Rowlands. In the same year were also issued Barnefield's 'Cynthia' in duodecimo and Patrick Hannay's 'Songs and Sonnets' in octavo, neither of which had any printer's name. The woodcut of Beldornie House was also omitted, its place being taken by a small decorative block.

The issues of 1842 were 'Mycrocynicon,' Maynard's 'The XII Wonders of the World,' Bastard's 'Chrestoleros' (the largest book of the series, having one hundred and eighty-four numbered and ten unnumbered pages), and 'Zepheria.'

Only two books appeared in 1843, viz., 'Certain Elegies done by sundrie excellent wits,' an octavo of sixty-one leaves, and 'Skialetheia,' a small quarto.

Mr. Utterson at first limited his edition to fifteen or sixteen copies; afterwards, as a rule, to twelve; and the productions of the Beldornie Press, carefully printed on good paper with the original woodcuts, headbands, and ornaments faithfully copied, were no doubt the delight of those fortunate bookmen to whom he gave them. His press, it will be seen was only at work during four years, and from a letter to his friend Bliss, dated 20th November, 1841, in which he states that he has discharged his printer for the winter, but hopes 'to set tympan and fresket at work again in the spring,' it appears only to have been a summer amusement. G. E. Palmer seems to have been the chief workman employed.

(8.) We come now to a press notable as having printed

some of the earlier poems of D. G. Rossetti and his sister Christina. Their mother was the daughter of Gaetano Polidori, an Italian, who was head of the firm of G. Polidori and Co., printers and publishers, of Little Cockspur Street, which in 1796 issued an Italian translation of 'Paradise Lost.' He was also the translator and editor of several other Italian books. During the later part of his life he occupied one of the detached houses on the outskirts of Regents Park, which from their situation and style of architecture were called Park Village East. Here he set up a private printing press, from which, in 1840, an octavo edition of the 'Works' of John Milton in Italian, in three volumes, was issued, which bore on the title-page of the first volume the imprint, 'Londra MDCCCXL. Stampato presso il Traduttore, 15, Park Village East, Regent's Park,' and at the end of the third volume: 'Finite di stampare in Londra ai 18 di Dicembre 1840, presso G. Polidori, al numero 15, di Park Village East, Regent's Park.' Of this issue 284 copies were printed, of which 250 were for sale.

In 1842 he printed in the same size some dramas written by himself, of which 150 copies (130 for sale) constituted the edition. This and some of the other books from this press have a woodcut of a greyhound on the title-page.

But the chief interest of the Polidori press for us centres in two little volumes, the first of which (a small quarto of twenty pages) has the title 'Sir Hugh the Heron. A legendary tale in four parts. By Gabriel Rossetti, Junior. London. MDCCCXLIII. G. Polidori's Private Press, 15, Park Village East, Regent's Park. (For private circulation only.)' The poet is said to have been only thirteen years old at the time it was written, but beyond this evidence of youthful genius it had no particular merit.

The second book which has made this press notable was a duodecimo volume of 'Verses' by Christina G. Rossetti, printed in 1847, to which her grandfather prefixed a brief



note, to the effect that the various poems were composed while the authoress was still of tender age, and that he had persuaded her, after some difficulty, to allow him to print them. To each poem is added the date of its composition. There is no clue to the number of copies printed either in this or the preceding instance.

The latest book from the Polidori press that I have been able to find is a poem entitled '*Il Losario*,' edited by G. Polidori, and printed in 1850. In addition to the woodcut of the greyhound it has a portrait of Francesco Polidori the author. Only one hundred copies of this were printed, and these for private circulation only.

The owner of this press lived to the great age of ninety, dying on the 15th December, 1854.

(9.) Another clerical press now claims notice, that established by Dr. J. A. Giles at Bampton Vicarage, Oxfordshire, about the year 1848. The only record we have of it is that supplied by the books that bear its imprint, but this is an instance, I believe, of a private press worked for profit. Among the more important books, chiefly of Dr. Giles's own writing or editing, that came from it were the second edition of the '*History of the parish and town of Bampton*,' 1848, with numerous illustrations; '*Codex Apocryphus Novi Testamenti*,' a work of upwards of seven hundred pages, in which founts of Arabic and Greek are frequently used; '*A History of Witney*,' with the date 1852, but the preface dated Jan. 1, 1855; '*Hebrew Records*,' second edition, 1853; '*Christian Records*,' 1854, a work that called down upon its author a rebuke from his bishop, and finally the Rev. Joseph Bosworth's translation of King Alfred's '*Description of Europe*,' 1855, folio. This last was perhaps the best example of the work of the press. An Anglo-Saxon type was used in it, the title-page was printed in two colours, and the whole book was well executed.

There is no mention of any printer's name in these volumes. The imprints simply state, 'Printed at the

author's Private Press,' or, 'Printed by the author at Bampton, Oxfordshire.' Taken literally, the second imprint might mean that he was his own compositor and printer, but the work seems too good for this. The types used in these books were probably obtained from some London foundry, and are all of them clear and readable.

(10.) One of the most curious presses of the century was that which produced between 1858 and 1872 a series of books, each of which bore the imprint 'London: Set up, and Imprinted in Leisure-time, by Edwin Roffe: At his Birth Place, 48, Ossulton Street, Somers Town.'

Edwin Roffe was by trade an engraver. He came of a Kentish family, settled in the village of Leeds, near Maidstone, and it was love of his grandfather's county which led him to call his press the 'Rochester Press.'

The first work he printed was a diary of his father's, entitled 'My Diary of Sixty-Three Days; with Memorandum of occasional trips into Kent,' 1858, 4to. Each leaf was printed on one side only, and the issue was limited to fifty copies. He followed this up with 'Leeds: Our Grandfather's native village,' 1859, 4to, which deserves to live on account of the illustrations, one of which is a charming little engraving of Leeds, sketched by Felix Roffe and engraved by Edwin. Only thirty copies of this were struck off.

In 1861 he produced 'A Ryghte Goodlie Lyttle Booke of Frisket Fancies set forth for Bibliomaniacs,' a rambling series of chapters on books, etc., in which we find an interesting account of the growth of his press. On page 5 of 'Platten Pleasures' he says:

'I had, just before this time, commenced constructing a little press out of a carpenter's common hand screw, for the chief purpose of trying to take proofs of small woodcuts, but the idea of printing my father's "Diary" . . . then coming into my mind, I at once set to work to add to this my screw press, a carriage, tympan, platten, and

frisket—all of which working pretty well—I have by those few means succeeded in printing my little books.’

Edwin Roffe, in addition to a fondness for printing, had a love of tombstones, and one of his productions has the quaint title, ‘Walks in the way of old Weever.’ Another book that he printed is interesting as a contribution to local history: ‘A Perambulating Survey or topographical and historical account of the Parish of St. Pancras. In three books. 1865.” 4to.

Altogether some dozen books came through the Rochester Press, the last I have found bearing the date 1872. That Roffe was his own printer, compositor, and woodcutter, I have not the least doubt. Some of his initial letters were very cleverly conceived and executed, his press-work was not at all bad, but he unfortunately supplied himself with what would now be called ‘jobbing founts,’ the class of letter that one sees upon circulars. Had it not been for this, the Rochester Press books would be very good specimens of amateur typography.

Copies of some of the Rochester Press books are in the British Museum, and a few in the Forster Collection at South Kensington.

(11.) We come now to a press still in existence, that of the Rev. C. H. O. Daniel, of Worcester College, Oxford. Even in his boyhood Mr. Daniel amused himself with a printing press, and Mr. Edmund Gosse possesses one of his earlier essays in the craft, a little duodecimo pamphlet of eighteen leaves, with the title, ‘Sir Richard’s Daughter. A Christmas Tale of the Olden Times,’ and the imprint, ‘Excudebat H. Daniel : Trinity Parsonage, Frome, 1852.’

Mr. Daniel (to whom and to Mrs. Daniel I am indebted for their kind answers to my questions) did nothing more as a printer until 1874, when he set up a press in his college rooms, and turned out twenty-five copies of ‘Notes from a catalogue of pamphlets in Worcester College Library,’ with the imprint, ‘Typis Henrici Daniel: Oxonii. 1874.’ Two years later, when he was senior

proctor, he followed this up with 'A New Sermon of the newest fashion, By Ananias Snip,' which he printed from a MS. in Worcester College Library. Fifty copies formed the edition, and they were priced at six shillings each.

In 1878 the press was moved to its present home, Worcester House, the first notable book issued from the new address being 'The Garland of Rachel by divers kindly hands, 1881.

Eighteen writers, among them John Addington Symonds, Lewis Carroll, Andrew Lang, Robert Bridges, Frederick Locker-Lampson, Austin Dobson, W. Henley, Margaret Woods, Humphry Ward, and Edmund Gosse, contributed to the contents, and a separate title-page was allotted to each, in which his own name was mentioned, *e.g.*, in Mr. Lang's copy the title ran: 'The Garland of Rachel by Andrew Lang and divers kindly hands'; while in Mr. Gosse's the name of Mr. Lang disappeared and that of Edmund Gosse was substituted for it. Mr. Alfred Parsons contributed the headpiece, and the whole of the printer's work was done by the editor, Mr. Daniel. The issue was limited to thirty-six copies, of which quite half were given to the contributors, and at the sale of Mr. Dodgson's books a copy of this 'Garland' fetched £12 10s., a higher sum than any other, excepting his own copies of 'Alice in Wonderland' and 'Through the Looking-Glass.'

During the year 1883 two quartos were issued. One of these, the 'Sixe Idillia,' printed originally by Joseph Barnes in 1588, and reprinted from the unique copy in the Bodleian, has as a frontispiece an etching by Alfred Parsons. The other book was 'Prometheus the Fire Giver, By Robert Bridges.' The printer's device, a figure of Daniel with a lion at his feet, and the motto, 'Misit Angelum suum,' which began to be used at this time, was designed by Alfred Parsons.

The year 1884 saw Canon R. W. Dixon's 'Odes and Eclogues,' the posthumous poems of Henry Patmore, and the poems of Robert Bridges, all in quarto form, passed

through the press. Then there appears to have been a cessation of work for three years, the next publication being Dixon's 'Lyrical Poems,' printed in 1887, followed in 1888 by the 'Lyrics' of Margaret L. Woods and Dixon's 'Story of Eudocia and her Brothers.'

The first edition of Robert Bridges' 'Growth of Love' was printed in 1889, the edition being limited to twenty-two copies. A second edition appeared in 1890, the only instance in which a second edition has been issued of any of the Daniel Press books. The number of copies was raised to one hundred.

The publication in the same year 1889 of Mr. Bridges' 'Feast of Bacchus' was marked by the introduction of a handsome fount of black letter, cast from matrices given to the University by Dr. Fell.

The chief issue of 1893 appears to have been 'Our Memories. Shadows of Old Oxford. [Notes by twenty-two aged Oxonians],' printed in quarto form and limited to one hundred copies. It was followed in 1894 by 'The Child in the House. An Imaginary Portrait,' by Walter Pater, a little octavo, which has been as much sought after as any other book from this press, though the comparatively large number of two hundred and fifty copies were printed.

One of the daintiest specimens of the Daniel Press is the little volume of 'Songs' by Margaret L. Woods, published in 1896. The type, though small, is very clear, and in size the book resembles the small octavos of two centuries ago, the resemblance being heightened by the printer following the old custom of placing a line of printer's ornaments at the head of each page.

Among the more recent books that have come from this press are: 'Fancy's Following,' by 'Anodos'; 'By Severn Sea,' by Herbert Warren; 'Outlines,' by W. S.; 'Poems,' by Laurence Binyon, and 'Noontide Branches,' by Michael Field; besides various reprints of Herrick, Blake, Milton, etc.

Mr. Daniel is his own compositor and his own press-

man, and his work as a printer has been sung by the President of Magdalen in a sonnet (printed in 'By Severn Sea'), in which, in presenting the printer with a copy of the works of Samuel Daniel, he says:

Take them, yours they are by right  
Of name and nurture, and hereafter let,  
Lest we fair Delia's Petrarch should forget,  
Some choice exemplar stand for our delight,  
Type, paper, margin, all things, trimly dight,  
Your 'excudebat' for their warrant set.

(12.) The Ashendene Press, started by Mr. C. H. St. John Hornby at his house at Ashendene in Herts, is the last private press to which I can give separate notice. 'The Journal of Joseph Hornby,' an octavo, of which thirty-three copies were struck off, announces the first essay of the press in the colophon: 'The printing of this book, the first from the Ashendene Press, was begun in December 1894 and finished in February 1895, by C. H. St. J. H., E. M. S. H. and W. M. H.'

In February, 1896, Mr. Hornby issued for the Sette of Odde Volumes the minutes of the 177th meeting of the Society: 'Privately printed for ye sette by ye hand of their well beloved brother ye chapman. Not to be had of any of ye tribe of booksellers.' In the same year he also printed in quarto 'Three poems of Milton,' notable for the decorated borders to the first page of each poem. The first is a conventional floral design in black and white on a stippled ground. The second is the same design printed in red, and the third is one of Ratdolt's Venetian borders, not very well reproduced. Of this work the issue was limited to fifty copies.

Four books came from the press in 1897: the 'Meditations' of Marcus Aurelius Antoninus (30 copies, 8vo); 'The Book of Ecclesiastes,' printed in small capitals (27 copies, 16mo); 'Two Essays of Francis, Lord Bacon' (16 copies, 4to); and the 'Prologue to the Canterbury Tales' (50 copies, 4to). The colophon to this last states

that it was printed 'by St. John Hornby and his sisters with some little help of Cicely Barclay.'

Like some of those of the Daniel Press, the Ashdene books are printed in types cast from Dr. Fell's matrices at Oxford. The printer's device is a representation of a printing press, with the name of the printer beneath, and in the left-hand corner a horn and arrow, while round the edge runs the motto, 'Les hommes sont meschants mais leur livres sont bons.'

A few stray notes may bring this paper to an end.

In the Forster Collection is a complete set of a periodical called 'The Heath Press,' a series of little eight-page sheets printed at a private press started by Mr. G. F. Hudson at Tadworth Heath in Surrey in November, 1862. After twelve numbers had been printed the publication was dropped for a year or two, being resumed in 1865. It ran to twenty-five numbers in all, its end being announced in the editorial note: 'The Heath Press has died a very natural death. Copy is ready, and the type and the press remain, but our volunteer printer has marched off, and the Heath, in this respect, has become a deserted village.'

There was also a little press at work for several years at Parkstone Vicarage, Dorsetshire, at which one or two books and a parish weekly paper called 'The Parkstone Reminder' were printed by the vicar, the Rev. E. E. Dugmore. This press began about 1874, and was at work, I believe, until recent years, if indeed it is not still in existence.

A few presses seem to have produced one book and no more. Such was the press at which the dramatic writer W. T. Moncrieff printed for his wife's pleasure a volume of 'Poems' of his own composition in 1829.

Again, Mark Beaufoy's 'Nautical and Hydraulic Experiments,' 1834, has the colophon: 'London: Printed at the private press of Henry Beaufoy, F.R.S., South Lambeth, Surrey, under the superintendence of James Sparrow,



printer, South Lambeth.' Only one volume of the work was ever published.

A third instance is found at Greenwich, where, in 1842, was published, 'Memoirs of the distinguished Naval Commanders whose portraits are exhibited in the Royal Naval Gallery of Greenwich Hospital,' with the imprint: 'Greenwich. Printed at H. Algernon Locker's private press, 1842.'

A more recent instance is Miss Alice Sargent's 'Crystal Ball. A Child's Book of Fairy Ballads, 1894,' which was printed by F. W. Sargent and H. W. Morton at Tite Street, Chelsea, and the illustrations designed and drawn upon the wood by Mary Sargent Florence, and cut by a schoolgirl, Ida Litherland.

Doubtless there have been many other presses of greater or less importance, and for any information as to them I shall be much obliged. Whether Mr. Morris's Kelmscott Press was a private one is a matter of definition. In any case, its story has been too well told by Mr. Cockerell for there to be any need to epitomize it here.

HENRY R. PLOMER.

## SCIENCE NOTES.



THE scientific event of most interest to students of Bibliography during the last few months is the third biennial conference in connection with the International Catalogue of Scientific Literature. The conference met on the 12th and 13th June, and as the most important controversial questions had been already thrashed out, the present conference was able to authorize the actual commencement of the work, the necessary support, though not completely assured, being shown to be probably forthcoming.

It was decided that 'the Catalogue include both an author's and a subject index, according to the schemes of the Provisional International Committee.' With regard to the subject-index a strong attempt is being made to go behind the bare titles of papers where they are inadequate, and to give fairly full information of the nature of the contents. Unfortunately at first this excellent plan cannot be carried out in its entirety, as in Germany and perhaps in some other countries the regional indexes will be prepared in Government bureaux, in which it will be impossible to go behind the titles of the papers.

It is intended to publish the Catalogue annually in seventeen volumes, the collection of material commencing from the 1st January, 1901. Four or five volumes will be issued each quarter, each volume covering about a year's work of its particular branch of science. In order to fall into step with this scheme some of the volumes issued in 1901 will cover shorter periods than twelve months.

At the second conference in 1898 the following were the seventeen separate branches of science selected:

Mathematics.	Palæontology.
Astronomy.	Anatomy.
Meteorology.	Zoology.
Physics.	Botany.
Crystallography.	Physiology (including
Chemistry.	Pharmacology and Ex-
Mineralogy.	perimental Pathology).
Geology (including Petro-	Bacteriology.
logy).	Psychology.
Geography, Mathematical	Anthropology.
and Physical.	

It is estimated that if 300 sets, or their equivalent, can be sold, the necessary expenses of the publication in book form will be met. It was originally intended to publish the Catalogue in the double form of cards and books, but considerations of cost have led to the postponement of the

former method for the present. It is to be hoped that the financial success of the Catalogue may so rapidly become assured that the original plan may be carried out in its entirety before the new century is many years old.

It must be a matter of satisfaction to Englishmen that the chief credit for bringing this important work to its present position must be assigned to the Royal Society of London, which drew up the original 'Scheme for the Publication of an International Catalogue of Scientific Literature,' and which has been the prime mover in the organization and conduct of the various conferences.

Closely connected with the cataloguing of scientific papers is the question of the form in which they are originally published. 'Nature' (vol. lxii., p. 134, June, 1900) makes the sensible suggestion that all such publications should conform to one or other of a few standard sizes of page, the fewer the better. The advantages of such a practice are obvious, since it is often desirable to bind up different papers together.

Scientific papers need men of science to write them, and we may thus pass from the promised Catalogue to express our pleasure at two recent instances of advance of a kind with which we are too little familiar in this country. The more important of these is the formal incorporation of the new University of Birmingham, which has been fortunate to secure for its principal Dr. Oliver J. Lodge, one of our most prominent physicists, under whose fostering care it may be assumed that scientific research will become a conspicuous feature of the work of the University. Taking as its nucleus the Mason Science College, founded a quarter of a century ago by Sir Josiah Mason, the new University has been established on the simplest and broadest lines. To guide the promoters in the drafting of the scheme a committee of inquiry visited, during the winter, the universities and colleges of the United States and Canada, for it was in this direction rather than in the older univer-

sities of the United Kingdom and the Continent that the inspiration for meeting the special needs of Birmingham was to be sought.

The other event worthy of record here is the opening, on the 29th June, at Owen's College, Manchester, of the new physics laboratories, which exceed in size and in completeness of equipment any other similar building in England. There is a principal building of four floors, 110 x 90 ft., with an annexed wing for electrotechnics. Provision has been made for all known branches of work in pure physics and in chemical physics, whilst applied physics will not be neglected, although special rooms have been provided for applied electricity only.

Financially these two projects owe their successful initiation and development to the generosity of private donors. The greater part of the money for the Owen's College physics laboratory had been subscribed when the foundation stone was laid in October, 1898. The cost of the electrotechnical annexe has been defrayed by the relatives of the late Dr. John Hopkinson. In Birmingham the endowment fund already reaches £400,000, and the promoters of the movement are confident that it will be substantially increased.

It has been the fashion of late years in certain quarters to descant upon the alleged absolute necessity for seeking endowments from public funds, as is customary on the Continent, for such objects as the above. But whilst much more might, and should be, done by the custodians of both imperial and municipal funds for the advancement of university work, the ready response to the appeals for the University of Birmingham shows that munificent donations may be obtained from private sources even in an exceptional year like the present. It is only when we turn to the United States that we find how completely we are being distanced by our most active competitor for the industrial supremacy of the world. The gifts of money by wealthy citizens during 1899 for the advancement of higher

and technical education in the States reach the splendid total of 33 million dollars, or over £6,500,000 sterling. Such figures suggest grave thoughts as to the future of these islands in the commercial struggle which will undoubtedly mark the opening years of the twentieth century.

During the period under review science has sustained a severe loss in the death of Joseph Bertrand, the celebrated mathematician and a permanent secretary of the Paris Academy of Sciences. Born in 1823, his first paper was written in 1839 at the age of sixteen, and therefore for over sixty years he has contributed to the advancement of science. His numerous papers were not confined to pure mathematics, but covered the whole range of applied mathematics in physics and astronomy. To English readers he is chiefly known by his masterly 'Differential and Integral Calculus,' which has, for thirty years, been a standard treatise on the subjects.

In a different sphere of scientific activity we have to record the loss of Prof. Alphonse Milne-Edwards, the well-known zoologist and the Director of the Paris Museum of Natural History, who died on April 21st at the age of sixty-four. His chief work, completed in 1872, was entitled '*Recherches anatomiques et paléontologiques pour servir à l'Histoire des Oiseaux fossiles de la France*'; its publication marked an epoch in the development of ornithology. His writings on mammals and birds were voluminous, and he was also an enthusiastic devotee of deep sea exploration. It is interesting to note that he was of English descent, being the grandson of an English M.P. He has bequeathed his valuable library to the Paris Museum.

Nearer home the most conspicuous scientific figure that has disappeared is that of the Duke of Argyll, who was unrivalled as a trenchant critic of the newer geological and evolutionary theories.

Lieutenant-General Pitt-Rivers, the well-known anthropologist and archæologist, died on May 4th at the age of seventy-three. His earlier collections, exhibited at Bethnal Green in 1874 and now in the Museum at Oxford, and his later collections at Farnham in Dorsetshire, are too widely known to need more than a passing reference. As more than once President of the Anthropological Society and in other official positions, his abundant energy and liberality did much to advance the sciences which he loved.

Dr. Edmund Atkinson, one of the founders and until quite recently the Treasurer of the Physical Society of London, also died on May 4th, at the age of sixty-nine. He will probably be most widely known and remembered as the translator of 'Ganot's Physics,' a work which has done much for more than one rising generation of Englishmen in advancing the love of physical science.

Referring again to the death of Bunsen noted in our issue for December, 1899, it may interest some of our readers to know that an excellent 'Memorial Lecture' was given by Sir Henry Roscoe, one of Bunsen's pupils, at a meeting of the Chemical Society, and that a full report will be found in the Journal of the Society.

The favourable eclipse of the sun which took place on May 28th, 1900, was keenly expected by astronomers, and elaborate preparations were made for attacking in various ways the problems in solar physics which can be advantageously studied under eclipse conditions. The track of the moon's shadow passed through exceptionally accessible parts of the earth's surface, though a long length of it was lost in mid-Atlantic. Starting near New Orleans the central line passed through several populous States to the shores of Virginia. On the eastern side of the Atlantic it struck the coast line in Portugal, and passed across the Iberian peninsula and the Mediterranean to Algiers, where several good positions were available. It is not, therefore,


surprising that numerous expeditions were organized for observing the complex phenomena involved.

The weather conditions were favourable at most if not at all the observing stations, and valuable results were obtained. It may be noted that the duration of totality was less than had been calculated by several seconds, and that therefore the lunar tables appear to need correction.

The heat of the corona was examined with a bolometer, and was found to be positive as compared with the moon, though it was too slight to be subdivided by prismatic dispersion. The equatorial streamers could be followed by the naked eye to three or three-and-a-half solar diameters; they were observed to have a structure similar to mother-o'-pearl. The new planet Eros was successfully observed photographically during the eclipse, but it will probably be some time before we know whether the photographic search for an intra-mercurial planet has been successful or the reverse.

R. MULLINEUX WALMSLEY.

#### AMERICAN NOTES.

HE first meeting of the American Library Association held on British soil, June 7-12, 1900 (not including the international meetings of 1877 and 1897), was eminently successful. There were 450 members in attendance, making, with one exception, the largest meeting during the twenty-five years of the history of the Association. We were royally entertained in Montreal, all the local arrangements, including the weather, being wellnigh perfect.

The session devoted to Canadian libraries was one of the most interesting, as was the session on library work for children. A Canadian Library Association was formed,



which will affiliate with the American Library Association in somewhat the same relation as the State Associations.

By far the most important feature of the conference was the report of the Co-operation Committee, which gave evidence of careful and discriminating work. They reported a feasible plan of co-operation for printing catalogue cards. The matter has been under discussion since 1876, and everyone has realized the needless waste involved in hand- or type-written work. Indeed, various schemes of co-operation have been tried, and the results since 1897 have been fairly satisfactory to the small number of libraries using the cards. It has been necessary, however, for all subscribing libraries to subscribe for all the cards printed. The new plan, which has been referred to the Publishing Board for action, provides that each library be at liberty to buy only such cards as it needs. We can therefore expect confidently that in the near future the bulk of the cataloguing work of the country, both for old and new books, will be done at a central bureau, and more thoroughly and cheaply done, and quite as rapidly, as by the present process. The adoption of a plan of co-operative cataloguing likely to be followed by libraries of all sizes and types marks a distinct step in advance.

The change is hailed with rejoicing by the librarians because the money thus set free may be used in buying more books and in improving the quality of the library service. One librarian said during the discussion of the report, 'I want to save money by co-operative cataloguing in order to pay higher salaries to my branch librarians.'

This sentence is the keynote to one of the strongly marked tendencies of our library thought and practice, and one which I would like to emphasize in the present number of 'American notes.' The tendency is towards universality. It is as if the library world were working under the stress of an authoritative command: 'Go ye into the whole country, and offer the free use of good books to every man, woman, and child.' The movement

towards universality differentiates itself into two modes of expression: (1) City library systems; (2) Organized State work. The early crude thought was that every town and city should have a free library; the present thought is, every city must have a library system, *i.e.*, a central library with branches in every ward, just as it has a public school system with a school building in every ward, a fire department with an engine-house in every ward, and a central post-office with free delivery to every house, and post-boxes on every corner. The average man and woman cannot afford the time or expense involved in drawing books from a central library, therefore we must give them the books near their homes. How far will people go for books is one of our current questions. Present experience leads us to believe that they will go only from a mile to a mile and a half. Such a conclusion would necessitate a branch library every two or three miles throughout the city.

Perhaps a picture of ideal library conditions in an American city will help to a practical understanding of the matter. This picture represents not my ideal alone, but one commonly recognized and acted upon by librarians all over the country. In a later letter I would like to give a report of actual conditions in representative cities, following that by the ideal and the actual conditions in organized State work.

Ideal library conditions presuppose a free library supported by taxation and enriched by endowment, housed in a noble and beautiful central building, and provided with branches so distributed through the city that every resident will have access to the books within a mile of his home. Each branch library is in charge of a librarian who knows both intelligently and sympathetically the life of the district, and under his or her enthusiastic leadership the library becomes the natural centre of all the forces that tend to better citizenship and purer home life in that part of the city. Each branch library is a centre of efficient

children's work, and is in charge of a good children's librarian. A home library system for poor children<sup>1</sup> is organized and inspired by the children's librarians. Each public school has its appropriate reference library, and receives from the public library an adequate supply of supplementary reading to illustrate instruction in all subjects. The libraries take the initiative in keeping in touch with the great mass of working people, and in doing this utilize their recognized and natural leaders. They co-operate actively with all study clubs, with all plans for free lectures, including university extension.

Ideal library facilities in any city involve ample provision for the scholar and the investigator. This includes first an all-round general reference library, preferably as a department in the central building of the free library system, though it may exist as a separate endowed institution, free to all. Special provision is also made for the professions in the shape of law libraries, medical libraries, theological libraries, architectural libraries, engineering libraries, etc. These are not necessarily free, but they are liberally administered, and afford every facility to professional men, upon whom the community is so dependent for life, protection, and development. The city also has a library of natural sciences, of the fine arts, and of history, including local history and genealogy. All these libraries of special subjects are in active communication with libraries in the same line in other cities, and each enlarges its facilities by inter-library loans of books. The college library of the city amply fulfils the two functions of providing supplementary material for undergraduate work and of serving as a laboratory for the original investigator in history, philosophy, and other sciences. The librarians of each of these libraries and all heads of departments and of branches are men and women with liberal education, and professional training, with broad experience and knowledge

<sup>1</sup> For account of home libraries see 'Library Journal,' vol. xix., page C 9-13.

of life, courteous, considerate, sympathetic, with the natural qualities of the born leader. They receive salaries which enable them constantly to give themselves at their best to the library, and they work together in a beautiful spirit of harmony and co-operation for the library interests of the whole city. Each librarian and each individual library worker in each institution is moved by a common high ideal.

SALOME CUTLER FAIRCHILD.

### NOTES ON BIBLIOGRAPHY AND BOOK-COLLECTING.



R. WILLIAM ROBERTS has recently contributed a very useful list of catalogues of English book-sales to 'Notes and Queries,' the first list of the kind, as far as we know, since those contributed by Mr. F. Norgate to the first series of 'The Library' (vol. iii.) in 1891, one of which dealt with some of Sotheby's sales, the other with those of Evans, from 1812 to 1845. Mr. Roberts's list is a miscellaneous one, being based almost entirely on what must be a very fine collection of upwards of a thousand sale-catalogues in his own possession, covering a period of more than a century, from such an early sale as that of John Barber in 1766, to the beginning of Mr. Slater's 'Book-Prices Current' in 1887. Despite its avowed incompleteness it is thus quite large enough to form a valuable contribution to the complete list of English book sales from 1676 onwards, which, now that Mr. Slater's book provides a definite terminus, ought certainly to be taken up. A good many nibbles have already been made in preparation for such a list, by the old Sotheby lists, the latest of which come down to 1830; by Mr. Norgate in 'The Library'; by the present

writer in the first volume of 'Bibliographica'; by Mr. Lawler in a volume of 'The Book-Lover's Library'; and by Mr. Hazlitt in Quaritch's 'Dictionary of English Book-Collectors.' Another important contribution has been in hand for some time in the shape of a list originally intended as an appendix to Mr. W. Y. Fletcher's forthcoming volume on 'Book-Collectors' in 'The English Bookman's Library'; but this has grown to such a size as almost to threaten a separate volume independent of Mr. Fletcher's book. Unfortunately its compiler was one of the sufferers in the serious railway accident at Slough, and has had to lay bibliography aside for a little while; but it is evident that, with so much preparatory work already in existence, a fairly complete list of the book sales from 1676 to 1886 ought to be quite a possible undertaking, and it is one well worth carrying through.

Under the energetic editorship of Mr. Proctor the Type Facsimile Society, which was only started a few months ago, has already issued its publications for the year, comprising forty-two excellent collotypes printed by the Clarendon Press, besides three plates (presented to the Society by Dr. Konrad Burger) printed from engravings prepared by Franz Gras for his 'Verzeichniss typographischer Denkmäler' in the Augustinian monastery at Neustift in Tirol. This work appeared in 1789, only a year after Braun's 'Notitia Literaria,' in which similar plates, to illustrate types used in books in the monastery of SS. Ulric and Afra at Augsburg, were for the first time used. Though not so good as Braun's, they have thus considerable antiquarian interest, the more so just at present as this method of illustrating types by picking out alphabets, instead of reproducing whole pages, has recently been revived by M. Claudin. Where only one method can be used (the alphabets are an excellent subsidiary help) the reproduction of pages, showing the letters in their natural positions, is certainly the more useful, and it is this method, of course, which has been adopted for the plates now issued by the

Type Facsimile Society itself. By an ingenious device these, in addition to an underline suggesting or naming the printer, are marked with the year of issue and letters of the alphabet (1900 a—1900 tt), so that no difficulty will subsequently arise in giving directions for their being arranged in any order that may be found convenient. Of the forty-two plates nearly two-thirds are taken from books of which the names of the printers have not yet been discovered, obviously in the hope that the facsimiles may lead to their identification. In many cases the types used in these 'adespota' are very handsome, notably a Merseburg fount of 1479, one of the early Roman types, and the type of an 'Epistole di Phalari,' assigned conjecturally by Mr. Proctor to Florence about 1471. Two of the facsimiles show illustrations, a rough woodcut appearing in a page from a Basel book, and a metal cut in a 'L'Oraison du Saint Esprit,' assigned to the north of France, c. 1485-90. A third plate shows two pages of a 'Horæ' (a Bodleian fragment) with borders similar to those used in the earliest editions by Antoine Vérard and Jean du Pré. Of plates from books by known printers the most interesting are a fine page from an 'Æsop' printed (c. 1476-7) by Johann Zainer of Ulm, and a portion of a page from the Latin Bible printed by Mentelin at Strassburg in 1459 or 1460. The Society being limited to fifty members, paying only one pound each, Mr. Proctor and Mr. Duff have certainly managed to do a great deal with the very small funds at their disposal.

Among the books sold at the Inglis Sale was one which takes back the date of the earliest work printed for gratuitous distribution to soon after 1490. A little while ago this honour was accorded to a thin pamphlet on the genealogy of S. Barbara, printed at Mainz in 1503 at the expense of Cardinal Perault for presentation to individuals and churches to whom he gave relics. In 1897 this book was dethroned from its pride of place by Dr. G. C.

Williamson who in an article on the books of the Carthusians, printed in 'Bibliographica,' noticed that both the copy in the British Museum and that in the Bibliothèque Nationale of a work entitled 'De immensa et ineffabili dignitate Psalterii Virginis Mariæ' contain a long manuscript note stating that Ingeburgis of Sweden caused it to be printed at the Carthusian house at Grypsholm for free distribution to monasteries and other suitable recipients, who were entreated in return to pray for herself and for her husband Steno. This book was printed in 1498, and is thus probably some seven or eight years later than the undated edition of the 'Imitatio Christi,' and other tracts, which appeared in the Inglis Sale as No. 747. In this work a printed note in Latin tells us that Dominus Johannes Numburg, a doctor of medicine, by his will caused the book to be printed at a heavy expense 'in remedium suorum peccaminum animeque sue salutem,' for free distribution 'pure propter deum.' His executors, therefore, earnestly beg ('rogant, orant atque iterum orant') that all who receive it will remember to pray for the testator's soul. This book, unfortunately, is without place of printing as well as date, but may have been set up at Leipzig.

The number for August 30th of 'The British and Colonial Printer and Stationer' (a trade journal which takes a commendable interest in the history of printing) contains a translation of an article by Mr. H. J. Klaasesz, the editor of a similar paper in Holland, reviving the famous Hessels *versus* Van der Linde dispute as to the invention of printing, which raged so furiously in the eighties. The article turns mainly on the interpretation to be placed on the well-known passage in the Cologne Chronicle of 1499, a page and a half from which are given in reduced facsimile. It is entitled 'The Incredibility of the Works of Dr. Van der Linde on the Invention of Printing,' and is fully as acrimonious as any of the earlier contributions to the quarrel. To the present writer it is clear that the Cologne Chronicler meant to say that experiments were first made in Holland,



but that it was at Mainz that printing was first developed as a practical art, and in the case of an invention it is the man who can get the machine to work who has a right to the patent.

The 'Library Association Record' for September contains an interesting article by Mr. Rhys Jenkins on 'Early Attempts at Paper Making in England, 1495-1586,' bringing together all that is known as to (i.) John Tate's mill at Hertford, where was made the paper for Wynkyn's edition (c. 1496) of the 'De Proprietatibus Rerum'; (ii.) a paper mill at Fenditton, near Cambridge, apparently supported by Thomas Thirlby, Bishop of Ely (1554-9); (iii.) a mill at Bemerton, Wilts, alluded to by Aubrey, and (iv.) another erected by Sir Thomas Gresham on his estate at Osterley, Middlesex, before 1578. Richard Tottel's unsuccessful attempt to induce Lord Burghley to subsidize a paper mill was already known to us from Mr. Plomer's paper on Tottel in 'Bibliographica,' but much of Mr. Jenkins's information is obtained from sufficiently recondite sources to come as new even to those who are interested in the subject. One of his facts is that there were twenty-two bales of writing-paper in a Genoese ship wrecked off Dunster (Somersetshire) in 1380. Thomas Berthelet's bills show that he printed Henry VIII.'s proclamations on 'Jeen' or Genoese paper, and readers of 'The Library' will remember Dr. Garnett's note in Vol. IX. as to the delay in 1740 in printing Middleton's 'Life of Cicero,' because the war with Spain prevented the paper arriving from Genoa. An English paper was at last procured instead, and pronounced the better of the two. But even if we take this as marking the final ousting of Genoese paper from the English market, it is evident that its importation had lasted for the better part of four centuries.

Mr. Gordon Duff's promised exhibition of English Illustrated Books printed before 1641 is now on view at the John Rylands Library, and we hope to give an account of it in a future number. Just at present the similar ex-

hibition of English Engraved Book-Illustrations at the British Museum (mentioned on p. 337 of 'The Library') has been temporarily withdrawn to make room for a small Chaucer Exhibition in honour of the fifth centenary of the poet's death. About one-third of the exhibits are manuscript, the rest printed books. Among the manuscripts are the copy of Hoccleve's 'De Regimine Principum,' containing the best portrait of Chaucer; a Lansdowne manuscript of the 'Canterbury Tales,' also containing a small portrait; Harley MS. 7334 (adopted by Thomas Wright and Richard Morris as the text for their editions, and perhaps to come again into favour when the present worship of the Ellesmere text has gone out of fashion); a newly-acquired Ashburnham manuscript (Appendix, No. 125) and the Haistwell MS., both of the 'Canterbury Tales'; three manuscripts of the 'Troilus,' one of the 'Legend of Good Women,' seven containing minor poems, and one each of the 'Astrolabe' and 'Boece.' Among the printed books are the four fifteenth-century editions of the 'Canterbury Tales' (Caxton 1478 and 1484, Pynson 1492, and Wynkyn 1498), a fragment of the 1478 edition of some of the minor poems, Caxton editions of the 'House of Fame' and the 'Troilus,' Wynkyn's 'Troilus' of 1517, and a complete set of the collected editions from that of 1526 (virtually an edition of the 'Works,' though without a general title-page) to Urry's wretched production of 1721. These are followed by Tyrwhitt's two scholarly editions of the 'Canterbury Tales,' the Chaucer Society's 'six-text' issue, William Morris's splendid Kelmscott Chaucer, the unhappy collections of modernized versions of 1741 and 1841 (may 1941 produce nothing so foolish!), and two curious little volumes, the 'Grammatica Anglicana' of a certain P. Gr. (1594), which contains a list of 'Vocabula Chauceriana,' and Sir F. Kynaston's rendering into rhyming Latin verse of the first two books of 'Troilus and Cressida' (1635).

Professor Arber, so well-known for his useful reprints

and for his 'Transcripts of the Registers of the Stationer's Company,' has favoured me with an advance-copy of what our ancestors would have called his 'Proposals' for a line-for-line reprint of the 'Term Catalogues' which form a contemporary bibliography of English literature for the forty-two years (1668-1709) during which they were issued. These 'Term Catalogues,' if I may quote from a paper I had the honour of reading before a monthly meeting of the Library Association two years ago on 'English Bibliography before and after 1660,' were 'so called from their being issued at the end of each of the four terms, Michaelmas, Hilary, Easter and Trinity, were sold for sixpence each, and at first consisted of no more than four folio pages. They were soon, however, enlarged, and almost from the first they are honourably distinguished by the fullness with which they quote the titles of the books they register, a fullness which mostly extends to the reproduction, uncurtailed, of the publisher's name and address, and the size and price of the book. From the first these lists were classified. The class-headings used in No. I. are Divinity, Physick, Histories (which included romances), Humanity, Plays and "Books reprinted." In other lists I have noticed the headings Law, Mathematics, Musick and Libri Latini, while Plays were altered to "Poetry and Plays," and Histories to "History."

In my paper I proceeded to point out the importance of having these Term Catalogues copied, reprinted, and indexed; but the bulk of them is so considerable (Mr. Arber estimates that his reprint will run to some 1,600 pages, large folio), that I faint-heartedly suggested that a beginning might be made with some of the more interesting sections, such as 'Histories,' Poetry, and Plays. But Professor Arber, to whom my own acquaintance with the catalogues was due, is now willing, if a minimum of 250 subscriptions of ten guineas each can be obtained, to undertake a complete reprint, with an elaborate index, at his own risk and by his own unaided work. Everyone interested

in the history of English literature and printing must hope that he may meet with sufficient support to enable him to carry out this courageous plan. Up to 1660 the work already done, or now in progress, assures the ultimate compilation of a satisfactory Bibliography of English Literature from Caxton to the Restoration. After 1660 the whole field is at present a waste, in which no one is encouraged to do any work because there is nothing to start from. If the Term Catalogues are reprinted, with such an index as Mr. Arber promises, our knowledge will be carried forward at a single bound as far as 1709, and the gain to English bibliography will be immense.

When Mr. Frederick Locker in 1886 printed a catalogue of his library he was firmly convinced that the little extravagance of the catalogue would be more than atoned for by his firm resolution never to buy another old book. But though there are plenty of instances of collectors abandoning one hobby for another, 'once a collector always a collector' remains the rule; and since Mr. Locker's love for literature made book-collecting his natural passion, he soon began to buy again, and was certainly stimulated to do so by the discovery that his son, from his early days at Eton, shared his taste. Now, fourteen years after the first catalogue, appears an Appendix, the work of Mr. Godfrey Locker-Lampson, containing almost as many entries and of quite as high an average of interest as the first; some bought by the elder collector, some by the younger, a pleasant record of a hereditary hobby and the bond of a common interest. Mr. Andrew Lang wrote prefatory verses to the first book, and now he sings again:

How often to the worthy Sire  
Succeeds th' unworthy son!  
Extinguished is the ancient fire,  
Books were the idols of the Squire,  
The graceless heir has none.

To Sotheby's go both old and new,  
Bindings, and prose, and rhymes,

With Shakespeare as with Padeloup  
 The sportive lord has naught to do,  
*He reads The Sporting Times.*

Behold a special act of grace,  
 On Rowfant shelves behold,  
 The well-loved honours keep their place,  
 And new-won glories half efface  
 The splendours of the old.

Other verses are contributed by Mr. Dobson, the Earl of Crewe, and Mr. Wilfrid Blunt, and the new catalogue has two substantial advantages over the old, being printed at the Chiswick Press instead of in Little Queen Street, and with the advantage of the advice of Mr. Dobson and Mr. Graves instead of that of a very ill-fledged bibliographer (the description applies to the present writer in 1886), who was recommended for the task under a misconception of what was wanted, and was thus helped to learn his trade in a very delightful manner, but over a piece of work rather too delicate to be intrusted to a 'prentice. The English books in the new catalogue, as in the old (the suggestion was one of the few good ones the aforesaid 'prentice made) are divided into two sections, with the year 1700 as the line of division; uniformity in arrangement and collation being thus secured throughout each section, and the flavour of the Elizabethans being undisturbed by the intrusion even of such delightful moderns as Stevenson and Meredith. Among the new acquisitions in the earlier section may be noted the first issue of the first (unauthorized) edition of the 'Religio Medici,' Butler's 'Hudibras' (all three parts), a long array of first editions of works by Dryden, Ford's tragedy 'The Broken Heart,' additional works by Greene, 'The Virgin Martyr,' and 'The Merry Wives of Windsor' (first quarto). In the modern section are more first editions of famous novels, many additional Byrons, Edward Fitzgerald's own copy of the first edition of his 'Rubāiyāt,' several Priors, the first issue of the first edition of 'Gulliver's Travels,' and numerous presentation copies with autograph inscriptions from many distinguished writers

of recent days. A third section breaks new ground altogether, comprising a fine gathering of first editions of foreign masterpieces, among others 'Os Lusíades' of Camoens, 'Don Quixote,' Montaigne's Essays, the 'Lettres Provinciales' of Pascal, the most notable plays of Corneille, Racine and Molière, and last, but in the eyes of black-letter men very far from least, an edition of 'Le Roman de la Rose,' attributed by M. Delisle to the press of Jean Croquet of Geneva, c. 1479, and therefore considerably earlier than the hitherto accepted 'first edition' printed by Guillaume Le Roy in 1485. Like its predecessor, the new catalogue contains also sections devoted to Autograph Letters and to Drawings and Engravings, and as we turn over its pages again Mr. Lang's reference to the 'new-won glories' half effacing the splendours of the old seems but a slight exaggeration.

The following note has been received from a correspondent in Germany: 'The exhibition of books to represent the progress of German book-illustration up to the time of Albrecht Dürer, which is now on view in the Town Library of Frankfort-on-Main, besides being a fitting pendant to the recent Gutenberg quincentenary festival at Mainz, has considerable intrinsic interest and value. The exhibition is divided into five parts, representing respectively: Books illustrated by hand during the Middle Ages; fifteenth-century woodcuts; illustrated bookwork from 1470 to 1510; Albert Dürer; and Dürer's contemporaries, Hans Burgkmair and Hans Schäufelein. The earliest work shown is a Psalter on parchment (date 1200) with beautiful illustrations. We find here the first known work on natural history written in German, called "Buch der Natur" (a MS. on paper, dating from the early fifteenth century), by Konrad von Megenberg, and with curious illustrations. The third division comprises specimens of most of the famous German presses during the period covered. From Zainer's press at Augsburg there is a "Historie von der Zerstörung der edeln Stadt Troja," by Guido de Columnis; and from the other Zainer at

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Ulm, Petrarch's quaintly-titled work, "*Epistel von grosser Stätikeyt einer Fruwen, Grysel gehaissen*" (folio, about 1473) with crude but curious woodcuts. From Ulm also was issued the first work containing maps in woodcut—Ptolemy's "*Cosmographia*," the illustrations by Johann Schnitzer von Arnheim, 1482. The exhibition contains also the first work on physical science printed in Germany, the "*Hortus sanitatis, uff teutsch ein Gart der Gesundheit*," published at Mainz by Peter Schöffer in 1485; and the first printed description of travel, Breydenbach's "*Opusculum sanctarum peregrinationum ad sepulchrum Christi*" (Mainz, Renwick, 1486), with its well-known folding views of Venice and other towns. The exhibition contains also five out of the first eleven German Bibles, a good copy of the Nuremberg Chronicle, an array of editions of Brandt's *Narrenschiff*, and a fine collection of books illustrated by Dürer.

With this number of 'The Library' is issued a title-page to the first volume of the new series, and on this title-page occur the names of M. Delisle, Mr. Melvil Dewey, Dr. Dziatzko, and Dr. Garnett, as 'in collaboration with' the editor. As this volume of 'The Library' also contains portraits and little biographies of Dr. Dziatzko and Dr. Garnett, it has been suggested that it should be noted here (for lack of any more convenient place in the magazine) that the arrangements for the photogravures were made and the biographies written before the help of these 'collaborating editors' was secured, in fact, that this slight breach of etiquette, if there be one, is due to the inevitable clashing of two good things, the leaders in the library-world whose help would be most valuable to the magazine being naturally also the men whose portraits our readers will be most glad to have. Personally, if I may say so, I hope that 'The Library' will have the courage to act on this theory next year also, as a series of library-leaders without M. Delisle and Mr. Dewey will be very incomplete.

ALFRED W. POLLARD.



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